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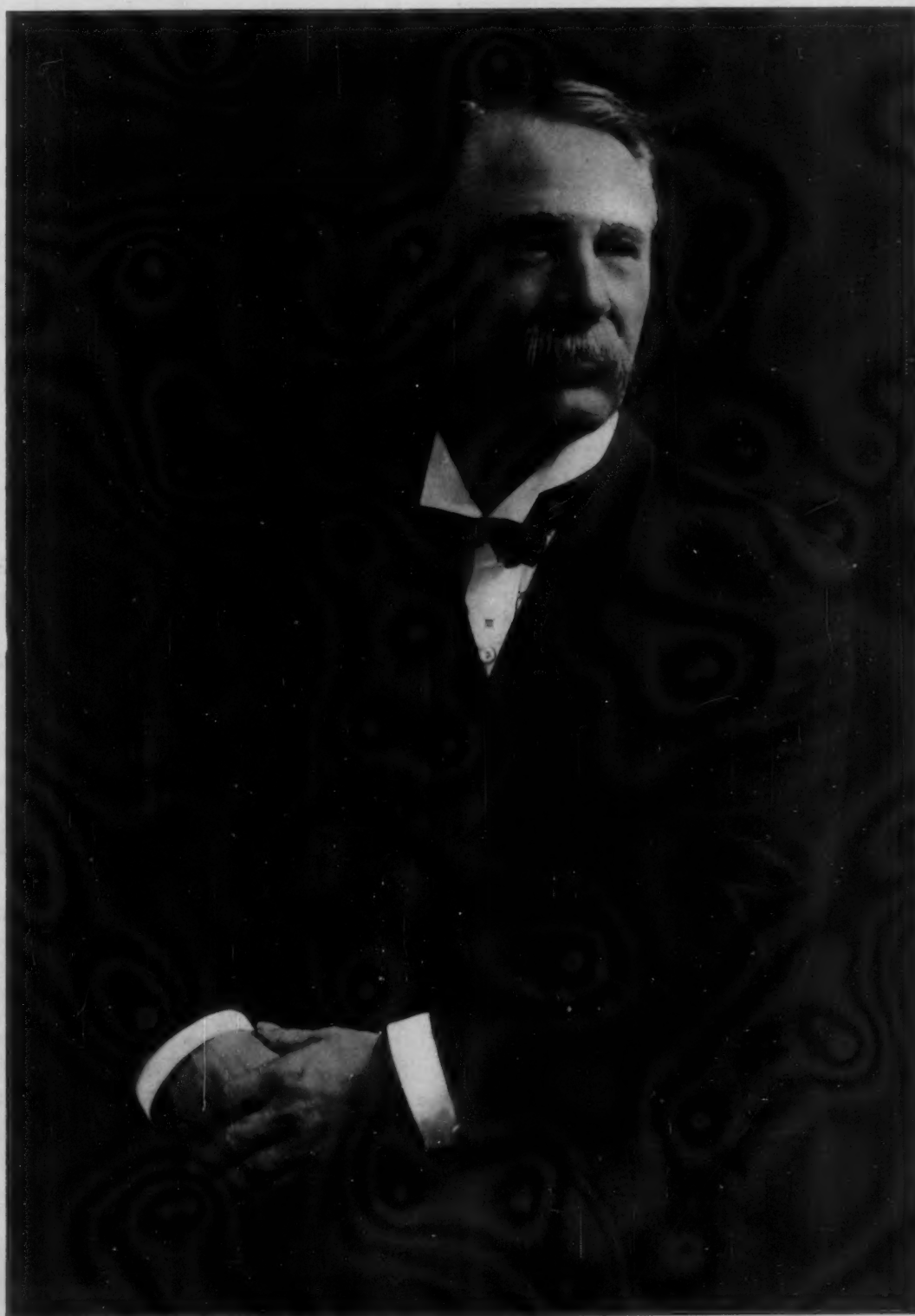
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THE ADVENTURES OF MISKA HAUSER.—III.

A STORY OF THE ROMANTIC EXPERIENCES OF THE CELEBRATED HUNGARIAN VIRTUOSO, WHO, MORE THAN HALF A CENTURY AGO, WAS THE FIRST VIOLINIST TO MAKE A TOUR OF THE WORLD.

Translated from His Diary.

BY ARTHUR M. ABELL.

Miska Hauser's first trip to the gold mines was not successful, but, notwithstanding this fact, he undertook a second one in company with Lola Montez. With this fascinating Spanish dancer he had a most remarkable experience at his first concert in Sacramento. For some reason which the violinist does not make wholly clear, the people had a grudge against the dancer and they gave vent to their anger in a manner not to be misinterpreted, as will be seen from his account of the concert. Lola Montez was a great drawing card and the house was sold out for several days in advance. Under date of May 20, 1853, the violinist writes of this incident as follows:

"The curtain went up and Lola appeared in fairylike costume, advanced to the center of the stage and, after letting her challenging, dazzling eyes stray for a moment over the crowd, she commenced to dance. At once uncontrolled laughter succeeded the storm brewing quiet. Lola made a gesture and the music ceased. Advancing daringly to the very edge of the stage, with pride in her bearing and fire in her eyes, she said: 'Ladies and Gentlemen! Lola Montez has too much respect for the people of California not to perceive that this stupid laughter comes from a few silly puppies.' Renewed laughter. 'I will speak!' she cried, raising her voice louder, while her eyes shot flame. 'Come up here,' she shouted, 'give me your men's trousers and take in their place my woman's skirts; you are not worthy to be called men.' Tremendous laughter. 'Lola Montez is proud to be what she is, but you haven't the courage to fight with her—yes, this woman, who has no fear of you all, who despises you.' She wished to go on, but the uproar had reached its culmination point; decayed apples and eggs shot through the air and the bombardment lasted so long that this female opponent was constrained to take a better view of the male sex and with strategic backward movement withdraw herself from the firing line.

"I watched this spectacle from my seat in the loge and with the Pharisee I prayed: 'Thank God I am not such as these!' when to my horror the director of the theater rushed up to me, breathless and wringing his hands, and begged me to save his institution by improvising something to make the audience forget this unfortunate dance, which would yet be the ruin of him. O wretched moment! never did a concertgiver find himself in a more painful position; I would rather have endeavored to silence the rage of a tempest swept sea than this audience. But the distress of the director and the six hundred dollars which he in his misery offered me for this service touched my heart and in less than five minutes I stood armed with my fiddle and bow before the hostile audience.

"Expecting to have to shield myself with my violin from a renewed onslaught, to my great surprise I was received with a storm of applause. Then all at once it was still—

'Und rings im Kreis
Von Mordsucht heiss
Lagerten die grässlichen Katzen!'

The most appropriate thing I could think of to play under such circumstances seemed to me to be 'Der Vogel auf dem Baume.' The enemy beneath lying in wait, I began; but the song of the bird had a different ring from the words of Lola Montez, it appeared, for the bird on the tree was obliged to sing again. After it was finished they cried loudly for the manager. He appeared. A voice in the parterre commenced speaking and all was still. 'Theater director!' began the voice, 'we have paid our dollars! The dancer Montez is unworthy to appear before us! The

much esteemed Miska Hauser with his magic bow has just performed wonders, appeased an enraged audience and made happy again our angry hearts. Theater director! We do not want to see Lola Montez again, we want to hear Miska Hauser!' Stormy applause.

"Lola, who had been standing in the wing and had heard all, at this moment rushed onto the stage and commenced to dance. Then, like a hurricane which, in its fury, does not disdain to sweep down upon delicate flowers, the attack of the furious public upon Lola Montez began. Everyone pressed toward the stage, benches and chairs were overturned and above the martial music of crashing window panes, the following battle cry was distinguishable: 'Scoundrel! We want our money back.' As the theater manager did not seem disposed to interpret this honorable request in a personal manner, he kept out of sight. Taking courage, I addressed a few soothing words to the public and my broken English was favorably received; to put point to my speech I seized my violin and played as long as I possibly could the most foolish things—'Carneval,' 'Yankee Doodle,' 'Vogel auf dem Baume,' etc., until the hall was turned from a madhouse into a theater. Then suddenly the persevering Spaniard again appeared and in spite of the accelerated and wavering musical accompaniment, she danced the spider dance to the end. This time her perseverance won; the more wisely disposed part of the audience withdrew, but others more considerate of their dollars remained and were rewarded by the victorious dancer in divers ways.

"When Lola, protected against attack, reached the Hotel New Orleans, she was honored there with a serenade of awful cat-cries; broken pots and old kettles, flutes, and drums added strength to this ear-splitting symphony. The fearless one appeared on the balcony with a lamp and in a shrill voice screamed at them: 'You cowards, low blackguards, cringing dogs and lazy fellows! I would not despise a dirty dog so much as I do you!'—here she was interrupted by vociferous applause. A man climbed up onto the balcony and blew out the light, but at this juncture armed men appeared and dispersed the crowd and so there was an end of this dangerous concert.

"The next day Lola was received with tremendous enthusiasm by the same audience; instead of rotten apples wreaths were flung to her. When I visited her soon after, she laughingly skipped up to me and said naively: 'Believe me, dear H., last evening was worth more to me than \$1,000. I was delightfully amused and I have added another to the list of my adventures.' So now everything is running smoothly again; the manager laughs happily and every evening I put in my pocket \$300 as my portion. Leaving here, we shall visit the other cities in the mining region and then set out on our return journey to San Francisco."

During Miska Hauser's stay in Sacramento the city was completely devastated by fire and the violinist was an eyewitness of the great conflagration. After the fire, the steamer "Confidence" carried him and hundreds of others from Sacramento to San Francisco. He describes how four men bribed the captain and prevailed upon him to land them alone first and not allow the other passengers to disembark until several hours later. Meanwhile, these four speculators had bought up the entire supply of wood and building material in San Francisco and afterward sold it at an enormous profit to the Sacramento sufferers. As Miska Hauser well expresses it: "This kind of speculation

based on such great misfortune is unworthy of the name of humanity."

Hauser gives a graphic description of the interesting scenes in San Francisco during the celebration of the admittance of the State into the Union. He also devotes an interesting chapter to descriptions of life in general, especially the shady sides of it, like encounters with highwaymen and Indians, troubles with the Chinese, the constant danger from fires, etc.

In spite of the precarious conditions of life in San Francisco in those early days, the violinist's concerts were always well attended, which goes to show how eager these early adventurers were for entertainment. His next letter is dated San Francisco, June 28, 1853, when he writes:

"Five months have passed since my first appearance in San Francisco and still my concerts draw a grateful public; I have already given over fifty. With the exception of St. Petersburg I can recall no city which has harbored me for such a length of time during my artistic wanderings. Of my newest compositions, which I have put together in spite of the gold-dust and dry business atmosphere, the following have been published by André at Offenbach: 'Andacht,' 'Märchen,' 'Kirchgang,' 'Niagara,' 'Indian Legend' and 'Echo of San Francisco.' A rondo, which I dedicated to Ole Bull, six studies and a violin concerto, as well as the 'Lucretia' fantasy and the 'Vogel auf dem Baume,' I have sold to Schubert in Hamburg and New York, with the condition that the latter is not to appear in print until after my return to Europe. Here there is something—the magnetic power of gold excluded—which holds me in a way that the dry, insipid Eastern States of the Union cannot do. In spite of the avariciousness born and bred in them, the people here are more amiable, better-natured and brotherly. I have warm-hearted, honest friends here—friends capable of self-sacrifice—something I should not have looked for in this environment.

"I have no illustrious rival here now to detract from my success, for Katharina Hayez is in Valparaiso and Lola is dancing at the mines. The latter appeared here on the vaudeville stage, after sending in to Judge Bailey a petition for divorce from her youngest victim, Mr. Patrik Hull."

As I have already stated several times, Miska Hauser, during the intervals between his concerts, found time to devote himself to the cultivation of real music, for which he had such a great love. He founded a musical society, of which he writes:

"Several days ago the newly founded Musikverein, of which I was chosen conductor, held its first rehearsal. Although its first trial brought no brilliant results, I nevertheless saw my efforts rewarded. Mr. Davidson, chief of the famous house of Rothschild, stands at the head of the organization and he presented me yesterday in the name of the society with a gold medal. It is a very massive one and is worth about \$100; engraved upon it are these words, which surround a lyre: 'Dem unvergesslichen Violinkünstler Miska Hauser, von den Musikfreunden Kaliforniens.'"

"I already possess a nice little collection of pieces of gold quartz. At my farewell concert in Sacramento a Frenchman threw me a piece worth 250 florins, affording me far greater delight than if his offering had been a laurel wreath."

Hauser's first name was really Michel, but Barnum thought that was too commonplace, so he changed it to the Hungarian "Miska." The violinist speaks of this in a letter dated San Francisco, July 12, 1853, which reads:

"People have taken offence, as I understand, because I have changed my honest German name, Michel, for the Hungarian 'Miska' since my arrival in America. Truly it was not my fault! That most worthy Mr. Barnum plucked the German Michel to such an extent that he left him not even his name; Miska, he thought, sounded more striking, more foreign, and reminded one of the gypsy bands on the Hungarian steppes. He knew the Americans and, like the elephant, Miss Baba, whom these gentlemen treated in the same manner, I had to content myself with this. But, thank Heaven, I am now free from this 'Maecenas of Art,' as Barnum naively calls himself; he has embittered many an hour for me and spoiled many a pleasure."

It seems that the San Franciscans never tired of hearing

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Miska Hauser play the violin, for it is seen from his letters that he could now give a concert there every day. He writes in this same letter of July 12:

"My concerts are now given by steam. God grant that the people of San Francisco but keep their health, in order to endure it—a concert every day! The other day an English lady, advanced in years, approached me and commenced to eulogize me; when she withdrew I found in my hand an elegant album filled with gold dust and on the fly-leaf was inscribed in English a most enthusiastic poem. A barber here has placed on his shop the sign, 'Zum Miska Hauser.' The California sign-painters' art has worked out a most hideous caricature of me, in which I look like the robber chief, Rinaldo Rinaldini, with a long black beard and, what especially provokes me, holding my violin in a position that any lady would point out as most abominable and awkward. I took the graceless barber to task for it, but as that did no good, I offered him forty dollars if he would take the picture down. He obstinately refused. Then I promised him fifty dollars—still to no avail. Finally I gave him one hundred dollars—with a heavy heart, it is true—but I can now walk without fear on the street where the barber lives.

"A singer from Havana is stopping here for the present. I should call her the most beautiful woman in the world, if the world were not so large. She is the Countess Fernandini, is enormously rich and travels with a valet, simply to appease her artistic vanity and to make a name for herself. Three servants besides a cook and chambermaid also accompany the titled nightingale, who has not only personal charm, as is often the case, but possesses as well a pretty voice, musical talent and much taste. The total income from her concerts she gives to the poor."

(To be continued.)

Tilly Koenen in St. Petersburg.

Wherever Tilly Koenen appears she is received with unlimited enthusiasm. The St. Petersburg press has the following to say about her:

Tilly Koenen, the famous concert singer, attracted great attention. With classic perfection she gave, with orchestral accompaniment under the leadership of Conductor Gustav Mahler, the "Ah, Perfido!" aria from Beethoven and songs by Strauss, Max Fiedler and Hugo Wolf. Fräulein Koenen's voice is of unusual beauty and sonorous timbre, incomparable in all registers. In her are united in the highest perfection refined taste and temperament. Her phrasing and diction show a wonderful ability for delivery, and the success of the artist was most pronounced.—St. Petersburg Tageblatt.

"Ariane" was a big success in Algiers not long ago.

Tina Lerner's Future Plans.

Negotiations are now under way for a tour of Russia in the autumn of 1910 for Tina Lerner. Great curiosity exists in that country to hear this young artist. Since Miss Lerner's debut with the Moscow Philharmonic Society and appearance in other Russian cities several years ago, she has made tours in Germany, France, England and America, without having revisited her native land. It



TINA LERNER.

may be interesting to state here that Miss Lerner's brother, Nicolas Lerner, is one of the foremost journalists of Russia. Miss Lerner, now in Europe, will return to the United States for another tour of this country, under the management of Loudon Charlton.

Mark Hambourg and Traditions.

New York, July 31, 1909.

To The Musical Courier:

In the issue of July 28 of THE MUSICAL COURIER, Mark Hambourg gives some interesting views as to the term "traditions." The noted pianist, however, draws the lines

entirely too close in his definition of the term, if he considers traditions as "pendanticisms which deaden the soul and emotions" (in other words the subjective originality). To me, no pianist has given more enjoyment by his playing than has Mr. Hambourg. Why? Because in his playing of a Beethoven concerto, he did justice to the traditional classic (Beethovenian) interpretation, while in the Rubinstein D minor concerto he played quite "Rubinsteinish," and still he infused into both his own individuality with most charming effect. Did his adherence to the traditional in either case kill his soul or emotion? Surely not.

Were it not that Humperdinck, Levi, Seidl, Mottl, and others of Wagner's disciples who received traditions direct from Wagner, had spread them the past twenty and more years, the musical public (and musicians as well) would not be as conversant with that master's style as they are today. Even now, Liszt is not sufficiently understood; and as for "pendanticisms," none of the great musicians was more ready to give his disciples license than was Liszt.

While studying with him in Weimar (1881 to 1884), I had occasion to observe this, when once I slightly changed a cadenza in one of his compositions to gain a certain effect I wished. Liszt turned quickly and scrutinizingly to the text, then remarked: "Well, it is not as I have it, but it isn't bad. Do it that way if you wish." Those who had the good fortune to be with Liszt (and among these were d'Albert, Siloti, Sauer, Reisenauer, Joseffy, Stavenhagen, and Rosenthal), will certainly agree that they acquired much that was incomparably valuable, and that may be termed "traditional"—not only as to Liszt, but of Chopin as well, and that whatever souls and emotions were deadened by these traditions, did not die of "Philistine pedanticisms," but from more natural causes, because they were sickly. In short, there is a mighty difference in the definition of pedantry and traditions. Traditions impose pedanticism only when misused by a Philistine.

CARL V. LACHMUND.

Sinding, the "Greatest of All Scandinavian Composers."

THE GARDNER,
NEW YORK CITY, AUGUST 1, 1909.

To The Musical Courier:

In your issue of July 28 you published a picture of Sinding with this meagre statement: "Since Grieg's death, the greatest living Norwegian composer."

I beg to state Christian Sinding is not alone the greatest Norwegian composer at the present time, but the greatest living Scandinavian composer—the most powerful creator of the wonderfully strong, dramatic, mystic and poetical Northern music—who devotes his time entirely to composing.

Let us hope that a manager some day will arrange for the American public a concert of Sinding's beautiful works, conducted by himself and a true Norwegian pianist as soloist of his concerto.

It would be a performance highly appreciated by the musical public who regretted the opportunity of never having heard Edward Grieg personally conduct his own compositions.

IGNA HOGESBRO.

Jeannette Durno to Return in September.

Jeannette Durno, the pianist, who has been abroad with a number of her pupils since last year, will return to America in September. Madame Durno has a number of bookings for October and on her arrival in New York, more details of her engagements will be announced. The pianist will remain in the metropolis a few days before she goes back to her home in Chicago.

The Countess Cassini, adopted daughter of Russia's former Ambassador to the United States, is preparing to go on the operatic stage. She will sing Louise, Elsa, and Marguerite, and expects to appear at St. Petersburg and Paris as a beginning of her vocal career.

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FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

ADAMO BIDDI, the famous basso, now of the Metropolitan Opera.

PAUL KITTEL, Dramatic Tenor, Vienna Imperial Opera.

PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.

MICHAEL HEYER, Heroic Tenor of the Royal Opera, Munich.

HANS TANZLER, First Dramatic Tenor, Carlsruhe and Munich Royal Opera.

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MUSIC ON AN ACCREDITED BASIS.

BY JOHN R. KIRK, PRESIDENT STATE NORMAL SCHOOL, KIRKSVILLE, MO.

A Paper Read Before the Music Department of the N. E. A. at Denver, Col.

The advancement of music education seems easy enough provided it be given rational treatment. The doctrine of this paper is that music education in all grades of schools and colleges should be upon a common basis with other school and college studies. Music should be recognized as a study, a substantial study, not a mere drill or easy subject to be mastered by repetition. Under proper treatment music should be accredited as a major subject of equal value with other academic subjects, such as language, history, science, literature and mathematics.

Music education should cost no more and no less than education in any other subject. Those persons who are permitted to teach music should have a sound general academic education, the same as people who teach other school and college subjects. It seems ridiculous that we furnish free, in the public schools, normal schools and universities, the best possible education in Latin, Greek, agriculture, domestic science, etc., while requiring ambitious and talented young people to go aside and pay large fees in order to get, through special conservatories, the education in music which their natures call for. I use language advisedly. It is ridiculous that music education should be made to cost more than other education. It is unfair to music. It is unfair to music teachers. It is unfair to thousands of good students of music. It is unfair to the schools at large that we drive music into isolation. All the schools need the concentrated mass effect, the unparalleled stimulus, of music intelligently taught.

Our existing irrational customs make it possible for those having money at their command to secure education in and through music and impossible for those without money at their command to secure the same, while education in all other forms is practically free.

It is a further doctrine of this paper, based on observation, that music education will lift into high efficiency, just about the same proportion of the community as can be brought into a high degree of efficiency through any other subject. A few children have defective organs. A few cannot discriminate among colors or among sounds. A few have defective vocal organs. Perhaps a larger number are defective as to mathematical ability. It will therefore be seen that from the standpoint of the capabilities of students, music should be put on a par with the other studies. But what is our custom as to the accrediting of subjects? Let one brief story illustrate:

I know a high school girl aged eighteen. She is about ready to enter the university. Algebra comes easy to her. She has a rank of excellence for every month in algebra. Fifty minutes daily suffice for her to master any algebra lesson. On presenting herself at the university she is welcomed and receives credit for algebra as an entrance requirement; not because she remembers the binomial theorem or quadratics or negative exponents. She is admitted, theoretically at least, because through algebra she has

secured the power of concentration and of analysis and self-expression.

But I happen to know a rugged young man of the same age. When of freshman high school rank he could play the piano very well. He was the son of an itinerant preacher and had to make his own way. Instrumental and vocal music came to him naturally. He had a good voice and sang well; but algebra was a burden to him. He could barely get passing grades. Geometry was very difficult for him. But he learned history and literature without much difficulty. He learned language readily. For two or three years he worked with great zeal in heavy, dull looking books that treated of harmony, counterpoint, history of music, orchestration and such subjects. It required two hours daily to prepare the lessons and the young man was delighted to prepare those hard lessons relating to music. When of senior high school rank, he could speak extemporaneously and fluently in his literary society or elsewhere on what music has done for civilization. This young man has the power of mental application and of analysis. He has marked facility in expression. On entering any higher institution, however, he will get little or no credit for those attainments which come to him through his hard and fruitful work in music. That subject is "not on an accredited basis." The universities, most of them, haven't yet found out about it. Their eyes are on the traditional curriculum. How utterly ridiculous, how illogical! But such is the situation in the year 1909.

The writer of this paper is able to exemplify in a large institution of college rank the doctrines of the paper. The school in question has forty teachers and nearly six hundred students in daily attendance twelve months in the year. The students are prospective teachers averaging twenty-two years of age. They will teach in schools of all kinds from kindergarten to high school inclusive. This institution offers five years in music, taught by people of as good general scholarship as those who teach literature, history and other subjects in the best schools and colleges. The institution has five teachers of music, four of mathematics, three in foreign languages, four in history, five in science, two in art, five in English, two in athletics and ten or twelve in other subjects. The institution charges twenty-five dollars per year of twelve months for every student that enrolls. No other fee is charged. Should the student pursue four studies, the fee is twenty-five dollars. Should the student pursue but one subject the fee is the same. It costs in this institution precisely the same to get mathematical education as it does to get music education. The institution is supported chiefly by permanent revenues, about \$70,000 per annum. All courses are measurably elective. The student must have a major study in which he shall offer four or more college units. His major may be music. If so his attainments in vocal music are usually preliminary to his series of major units. He

must offer four units in such severe studies as harmony, counterpoint, orchestration, history of music, etc. Grouped around the major study of each student there must be others that contribute to the effectiveness of the major study. The latter is presumed to constitute the ultimate specialty of the student.

There are absolutely no "snaps" in this school. Most of the students are not looking for easy studies. If any of them are searching for an easy route to graduation they are soon convinced of the futility of their efforts.

The student having music for his major must have pretty large resources in literature, history and language. He must have knowledge of physics and some knowledge of human physiology, for without these he can never be accounted a highly efficient director of music.

I should say in passing that this institution with its large resources puts art education on a par with music education and other forms of education which contribute to the efficiency of public school teachers. The institution uses all practicable means to encourage general interest in music and enjoyment of musical programs. The entire school, including the faculty, is accustomed to meet at 10 o'clock each forenoon to spend twenty-five minutes in general exercises. Four-fifths of the time is spent in singing. Several series of the best available music books are always at the command of the school in sufficient numbers so that all students and teachers may have books. We occasionally change from one book to another. The books are furnished by the institution at no expense to students or teachers. It should be mentioned, too, that a majority of the books appertaining to the study of music are to be found in the library of the institution so that the financial status of any given student has no relation to the choice of his studies. He may secure a reasonably complete music education without paying a penny in the form of extra fees such as conservatories of music charge. The institution is not in any sense out of harmony with existing conservatories of music. It would gradually take into its teaching faculty those people of highest efficiency in the nearby conservatories of music. The institution does not have a conservatory of music. It has a department of music on full equality with other departments. Some of its graduates in order to secure the highest attainable specialization go to the great conservatories of music in the large cities. The institution usually has a special chorus of a hundred or more voices and gives annually in the spring of the year a music festival, joining the chorus of the institution with some such musical company as the Minneapolis Symphony Orchestra in the production of some such masterpiece as "The Creation."

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The Berlin Opera boasts of a very catholic repertory. The season began in the middle of last August with "Tristan and Isolde" and closed June 14 with "Götterdämmerung," which ended a Nibelungen cycle. Thirty-two German, eleven French and nine Italian works were given. The fifty-two operas sung had thirty-one composers.

Hugo Riemann, compiler of the famous "Musik Lexicon," celebrated his sixtieth birthday not long ago.

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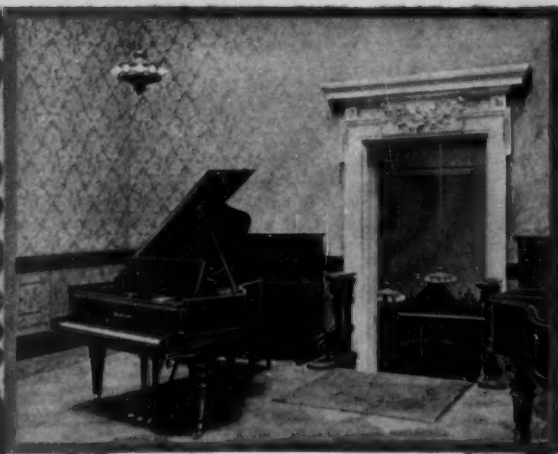


SECOND GALLERY.

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NEW YORK.



THIRD GALLERY.



THE announcement made something like a year ago that the Mason & Hamlin Company had secured a building in Fifth Avenue,

New York, and that this building would be arranged for retail warerooms for the *Finest Piano in the World*, attracted considerable attention among musicians and the piano trade.

It was at once assumed that there would be arranged something that would be a fitting New York home for the wonderful Mason & Hamlin pianos.

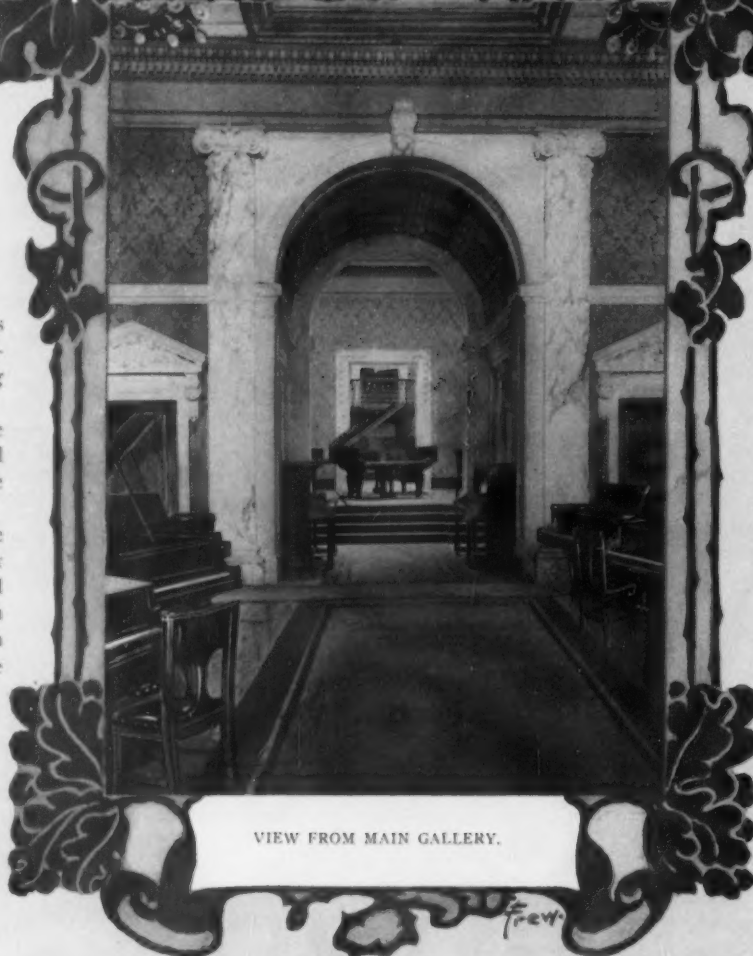
To do this it was realized that there would necessarily be presented a task that would call into play the genius and effort of those who could keep pace with the products of the Boston atelier, which are today regarded as the "Piano de Luxe of America." It was conceded that whatever efforts were made would not be hampered by the usual American haste. Also that a liberal expenditure of money to bring about these artistic results demanded would be liberally advanced by those who for so many years have supplied these very essentials that have had so much to do with making the Mason & Hamlin pianos what they are today.

The building secured by Mason & Hamlin in Fifth avenue, just one door from the corner of Thirty-second street, was admirably adapted for the demands of piano warerooms, not only as to space, but in the arrangements of the floors, and especially the ground floor. That the architect into whose hands was given the making of the plant and the scheme of decorations has done his part well is evident now that the work is finished and open to the public.

There is a lack of the usual American garishness and loudness in the decorations of the front elevation of the building which can be said to be quite Mason & Hamlin in effect. There are no strident signs, the colors are subdued and yet strong. The show window presents the same artistic care in treatment that meets the eye as one enters the main reception rooms between pilasters of granite with beautiful wrought cast bronze capital and bases crowned by a bronze cornice, this cornice and these pilasters extending over and at the sides of the show window. The style of architecture on the exterior and the interior of the first floor is in the Louis XVI period.

When one finds himself within the doors of the entrance, he sees before him a great space of architectural beauty, with high ceilings and a harmony of colors that is probably not excelled in any warerooms in this country.

One looks from the large reception room, the walls of which are treated in fine gold damask, through a marble barrel vault (shown in the illustrations) to the third one, which contains a most attractive stairway lead-



VIEW FROM MAIN GALLERY.

ing to the last of the series of galleries. This stairway has a beautiful wrought iron railing, the design of which is carried out in the same period of the surrounding architecture. The whole forms a singularly rich and dignified ensemble. These rooms are treated with pilasters of parvenozza marble with capitals and bases of French caen stone. The doors leading to the various rooms have beautifully carved caen stone architraves and jambs.

The three rear rooms are lighted from above through large glass domes which shed a pleasing light during the day for the display of the pianos. The artificial illumination is obtained from beautiful antique gold electric fixtures suspended by chains from the lofty ceilings.

In the second floor there are found a suite of rooms done in charming Louis XVI style, the prevailing color being a simple, yet rich, French grey, the walls being paneled, the whole effect quite unusual in display rooms, and denoting an absence of anything commercial in their aspect.

The floors above this are devoted to display rooms for Mason & Hamlin organs, offices, repair rooms, and all that is so necessary for the transaction of a business of the magnitude of the

Mason & Hamlin Company in Greater New York.

The difficulties that have been presented in the decorating and arranging of these warerooms have been unusual, just as are the results unusual. The main difficulty encountered in creating a harmonious whole was the necessity of having special materials manufactured for the walls. The rooms were so large and the floor space and the loftiness of the ceilings so great, that it was found that even the largest firms in America did not carry sufficient materials of any one design in color to meet the demands. Then it was found that to meet the color schemes of the walls and ceilings special rugs had to be manufactured. The exact matchings or contrasting of colors made the difficulties of unusual magnitude, for in these blendings of shades there had to be met the colors of the finished woods, etc. A single mistake in these contrasts would have marred the whole effect and would not have made possible the wonderful color effects that are now presented. This combination meets the architectural lines with a pleasing and restful color scheme that at once attracts and holds the attention of the visitor and yet in no way detracts from the beauties of the pianos, the display of which is so essential.

Added to these pleasing combinations of architectural and color effects, there has been given the pianos a series of rooms of unusual acoustic values that are so essential to the proper showing of pianos of the artistic tone qualities as presented in the Mason & Hamlin, and which allow of that perfect privacy in the waiting on customers that the



true musician delights in when testing and selecting pianos.

To the architect, Edward Necarsulmer, was given carte blanche in this work, and the results prove that the Mason & Hamlin Company has again shown that discrimination which is evident in all it undertakes. To find the right man, the man with ability, is about as difficult as is the task of bringing about those results so necessary in the securing of the same artistic ends which have made the Mason & Hamlin products what they are. But there is something more than finding the right man—that is the patience in allowing in these days of rush and the “getting there first” of the time so necessary to achieve artistic results. Had the Mason & Hamlin Company not known the value of time in the gathering of materials of the proper character, in permitting the expense, we might say, of time in the making of those small parts which have so much to do with the rounding out of the architect’s ideas, in the having manufactured specially those weaves which permitted of that harmonious blending of colors that have given the color schemes of the different rooms their strict individuality, and yet retaining a homogeneity or relation of one to the other, there would not now be presented that artistic ensemble so necessary in the carrying out of ideas such as are now to be viewed in these Mason & Hamlin warerooms.

All this, however, is but the following out of the whole scheme of work in the making of Mason & Hamlin pianos. When we consider that after months and months of effort on the part of the most skilled artisans, men who have been trained for years in the special work each is required to do in the making of Mason & Hamlin pianos, it can well be understood why it was that the man in whose hands had been placed the designing of these Mason & Hamlin warerooms had been given unlimited time in which to carry out his ideas.

It can easily be comprehended why months were allowed to pass in this work so that rugs of a certain shade could be specially made by the most famous looms in Europe in order that there might be a perfect combination, or relation, in color with the materials that had been specially woven for the walls, and these wall materials from famous European looms also.

Again, it can be understood why time had to be allowed for the special antique gold electric fixtures which throw such a subdued glow over the wonderful Mason & Hamlin pianos exhibited in these beautiful rooms, for they are from designs made to meet these artistic demands.

Then again it must be remembered that there had to be selected the marbles, the woods, etc., each piece so toned as to color that there would be no harsh breaks in the general effect—all of which meant time, and time in these days costs not only patience but money.

This must make plain why it was that the much talked of Mason & Hamlin warerooms were so long in finishing—there was no allowing of the “that will do” excuse that often mars

the most ambitious plans. What was to be done had to be exactly right, just as are Mason & Hamlin pianos exactly right so far as human ability of the day is capable of making them perfect.

When one considers the extreme care expended in the making of the Mason & Hamlin pianos, it is no strange thing to find this care taken in the arranging of a fit place for the exhibiting of these products in the most important music city in the world. New York must be looked upon as holding that position. No matter what may be said there is no other city on this hemisphere that has as much music, that pays as much for it, or which presents as many possibilities for the best in music, or in which more peoples of the world come in contact. Therefore, it was fitting that the Finest Piano in the World should have the most artistic warerooms in the world if it were possible to so make them.

It was probably this ambition which brought about the results in these beautiful rooms in which are displayed these magnificent pianos—fitting surroundings for musical instruments that are acknowledged the world over as the de luxe pianos of the day.

Much has been said about the Mason & Hamlin pianos, and there have been columns written about the methods of manufacturing these musical products, but the half really has not been told regarding the manifold precautions taken to make them of such a character that they will be as good a hundred years hence as they are today.

It is surprising to the average piano manufacturer to learn that after a Mason & Hamlin piano has been completely finished, has been polished, tone regulated, everything, in fact, done to make the instrument as perfect as human ingenuity can make it, it is wrapped in cotton and then stored away for one year—and after twelve months it is unwrapped from its packings and again gone over, polished, tone regulated, and, in fact, completely refinished before it is shipped from the place where it has its being.

There is not the smallest detail of these instruments left to chance, or the “it will do” so prevalent today. The man who made possible the Mason & Hamlin pianos will not brook the slighting of the most infinitesimal detail of the instruments, “from the casters to the top lid,” and herein lies the perfection of the Mason & Hamlin pianos.

The men responsible for the Mason & Hamlin pianos are not catering to a success merely for today—there is that broadness, that ambition, which looks ahead, which seeks for the recognition of the best musicians of the present and the coming day.

This, then, explains the why of these beautiful warerooms in New York that are bound to become one of the show places of the big town. The one who travels to satisfy an artistic hunger will feel that the “Baedekering” of New York has been a failure without an inspection of these galleries at 313 Fifth avenue.

Clements to Have School of Music in the Pocono Mountains.

H. Loren Clements, the vocal teacher and composer, is planning to establish a summer school of music up in the beautiful Pocono Mountains of Pennsylvania. Mr. and Mrs. Clements with some of their pupils are spending their vacation at Moscow, Pa. They have succeeded in awakening interest among leading citizens, and as Pocono is a growing field the prospects are that the Clements school will be open next summer with every necessary equipment for study and performance. Among the plans outlined is an outdoor operatic performance and the presentation of Mr. Clements' musical comedy, "A Virginia Romance." Mrs. Clements, who is an excellent musician like her husband, will train the orchestra, particularly the string portion.

In the meanwhile Mr. and Mrs. Clements are giving lecture-recitals that are attracting wide notice. Best of all, they have devoted some programs entirely to American composers, and Mr. Clements has talked with much enthusiasm of the prospects of grand opera productions in this country by native composers. He has more lecture dates for the last half of August and early in September. The following programs were given as illustrations at recent lectures:

Rose in the Garden	Neidlinger
Mr. Clements.	
A Song of Spring	Neidlinger
Sweet Miss Mary	Neidlinger
Mrs. Clements.	
Old Winter Comes	Woodman
When Icicles Hang by the Wall	Foots
Mr. Clements.	
The Danza	Chadwick
Mrs. Clements.	
Clair de Lune	MacDowell
To a Wild Rose	MacDowell
Mrs. Clements (violin).	
A Night in Naishapur (song cycle)	Mary Turner Salter
Mr. Clements.	
O That We Two Were Maying (duet)	Nevin
Mr. and Mrs. Clement.	

RECITAL OF CHILDREN'S SONGS.

By Elizabeth Wilson Clements.

Nature Songs—	
The Woodpecker	Nevin
The Elf and the Dormouse	Johns
The Naughty Tulip	Garrison
Visions	Clements
The Hungry Robin	Neidlinger
The Camel and the Butterfly	Norton
Queer Thoughts of Little Lads.	
Chinese Boy	Neidlinger
Seven o'Clock	Loomis
Discord	Loomis
The Captain	Rogers
The Gnome and His Big Bass Drum	Neidlinger
Red Hair	Carpenter
Happy Heathen	Carpenter
Practicing	Carpenter
Bedtime	Clements
Mother Goose Melodies—	
Little Miss Muffet	Coolidge
My Lady's Garden	Coolidge
Willie Winkle	Coolidge
Solomon Grundy	Coolidge
Songs About Little Girls—	
An April Girl	Fairclimb
There, Little Girl, Don't Cry	Nevin
A Sweet Red Rose	Bartlett
If No One Ever Marries Me	Rogers
Madcap Marjorie	Norton

Mr. Clements will reopen his New York studio, 3 East Fourteenth street, corner of Fifth avenue, after Labor Day. He prepares pupils for opera, oratorio and concert work. As he is himself a singer, he is enabled to give the practical instruction that helps students far more than mere theorizing. Nothing is neglected at the Clements studios, for musicianship is the basis of the education that is imparted there.

Otto Lohse scored a striking success in Berlin when he led "The Flying Dutchman" recently at the Gura Summer Opera.

Knote appeared in "Lohengrin," "Siegfried," and "Tannhäuser" at the Königsberg Opera last month.

BRIDGEPORT INTERLUDES.

BRIDGEPORT, Conn., August 3, 1909.

Jean Stockwell, violinist, having spent a successful year of study in Berlin, will remain another year and tour with a concert company.

Alfred Brisebois, teacher of piano and singing, gave a very interesting pupils' recital recently, the works performed being chiefly from the modern European composers.

Pauline Roessler Grunow, piano teacher, formerly of New York, is devoting much time to the education of her daughter, Helen, a young pianist of unusual talent. It is a real pleasure to hear Helen in Schubert's impromptus and all the themes of "Rosamunde," in a Beethoven symphony or a Chopin polonaise. It is a choice bit of natural history that when she began to branch out by herself, she went straight for Chaminade. It will influence all her career in having fed among the old masters in the formative period. Mrs. Grunow herself is an exquisite interpreter of Schumann and has a generous way of praising her former teacher, the late Oscar Raif, of Berlin, with whom she studied three years. And is it not a good idea to mention one's teachers and honestly feel grateful to them?

F. H. R. POOLE.

Calzin Descended from a Noted French Family.

Alfred Calzin, whose forthcoming tour in America is attracting wide interest, is descended from a noted French family. One of his ancestors, an army officer in the reign of Louis XV, was with Montcalm and lost his life at the famous battle fought on the plains of Abraham, near Quebec. His great grandfather served with the French Volunteers with Lafayette and Rochambeau in the war of Independence and was present at the surrender of Cornwallis at Yorktown. His grandfather took prominent parts in the French Revolutions of 1830 and 1848, and was proscribed after the Coup d'Etat in 1851. His father, for many years a prominent business man, was a naturally born musician and Calzin seems to have inherited the gift tenfold.

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Heermann-Adler-Sturm Trio.

A new ensemble organization which will attract wide attention in the purest art circles has just been formed in Cincinnati and will begin its activities in that city with the opening of the coming season. It is a trio composed of Hugo Heermann, violinist; Clarence Adler, pianist, and Julius Sturm, cellist.

The personnel of the trio vouches for its artistic merit and lofty purpose. Hugo Heermann, who has been secured as concertmeister for the newly formed Cincinnati Symphony Orchestra, under the direction of Leopold Stokowski, is one of the foremost violinists of the present day. He is a player of high ideals, a profound musician and one of the most celebrated of the classic players today. For years he was head of the Museum Concerts in Frankfurt-on-the-Main, as well as the leader of the quartet concerts there, while his solo tournees took him into practically every country of civilized Europe. His dignity, his earnestness, his sympathy and his exceptional subservience of technique to expression have placed him among the foremost violinists today. His playing of Beethoven and Brahms has been proclaimed the logical continuation of the art of Joachim. As an ensemble player he is splendidly qualified and any chamber music organization of which he may be a member must partake of his high ideals and noble efforts.

Clarence Adler, the pianist of the trio, is a brilliant and highly gifted young American pianist, who has just returned from abroad after several years of study with Godowsky. Adler is one of those rare pianists among modern virtuosi who insists that piano playing is the means to an end and that interpretation must take precedence over mere technical display. As an ensemble player he has had extensive experience, having been for several years the pianist of the Hekking Trio in Berlin. With this organization he traveled extensively in Europe, being acknowledged everywhere as an artist who thoroughly appreciates the value of ensemble proportions and the art of the blending. Adler is spending his first year in this country after his success abroad and has already been

heard in a number of important concerts and recitals which have substantiated the claims made for him by the European critics.

Julius Sturm, the cellist, is the solo-cellist of the new Cincinnati Symphony Orchestra, which position he also occupied during the last two years of Van der Stucken's leadership. He has also occupied a similar position in the orchestras of Frankfurt, Germany, Helsingfors, Finland, and appeared as soloist with various orchestras in Germany, Russia, Finland and this country. He has also had a wide routine as an ensemble player, during the past few years.

This newly organized trio will give a series of four



CLARENCE ADLER.



HUGO HEERMANN.



JULIUS STURM.

concerts in Cincinnati during the coming season, in the new beautiful Memorial Hall, and will also appear in a number of out-of-town concerts. Its programs will aim at the highest in the literature for these three instruments, the classics as well as novelties being duly considered.

Emil von Abranyi, conductor at the Hannover Opera, has finished an opera named "Francesca da Rimini." It will have its premiere at Budapest next winter.

Charlotte Huhn, who sang alto parts at the Metropolitan Opera many years ago, has been engaged to teach singing at the Weimar Grand Ducal Conservatory.

Karl Klein on Otto Hilf.

SHORELA GLEN, Pa., August 5, 1909.

TO THE MUSICAL COURIER:

The announcement by cable of the death of Arno Hilf, the distinguished violin virtuoso and head of the violin department at the Leipsic Conservatory of Music, has shocked me as deeply as it certainly did his many other pupils and admirers. The loss of such an eminent authority in the violin world will be a source of sincere regret everywhere.

Professor Hilf was known as a most brilliant performer possessing a technique not surpassed by anyone. I would like to say a few words also in regard to his wonderful qualities as a pedagogue.

First of all, Hilf excelled in imparting to his pupils the knowledge of how to practice; the most important factor to bring about results. In this respect his method had much in common with the ideas of the eminent Bohemian, Sevcik.

The most remarkable quality of Hilf's professorship was that at all times he was ready to take up his violin and play for his pupil the composition to be considered, whether Bach, Beethoven, Spohr, Ernst, Paganini, Tchaikowsky or Brahms, ever showing himself the complete master of all schools, all styles, and the most intricate technical passages.

As a man he was gentle and extremely refined, exceptionally modest, and always kind and encouraging to his pupils.

The Leipsic conservatory loses in Prof. Arno Hilf one of its most potent factors and it is sad to contemplate that death should have claimed such a man at the height of his powers.

KARL KLEIN.

Gadski spent some weeks in Trouville and then motored to Berlin, where she will stay until her embarkation for America this fall.

Jane Hoffman, an American girl, has been engaged in Italy to sing at the Boston Opera this season.

The Munich Tonkünstler Orchestra is contemplating fall tours through Germany, Austria, and Hungary.

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35 WEYMOUTH ST.,
LONDON, W., July 28, 1909.

Although it was quite late in the season when the opera of "Tess" was produced, it brought out one of the most brilliant audiences of the season. The Queen with her daughter, the Princess Victoria, was present, the boxes were filled with well known members of society, while every seat in the house was occupied, many musicians also being present. It was really a great occasion, one to be remembered, and it is expected that "Tess" will be very much sung in the future. Three representations have been given here, each one attracting large audiences, while a second hearing rather increased the excellent impression made on the first evening. The opera is in four acts, the first one being Jack Durbeyfield's cottage at Blackmoor Vale, Wessex; Act II, the garden of D'Urberville's house; Act III, the Talbothays' dairy; Act IV, the bridal chamber. All these scenes were mounted in the usual perfect and detailed manner for which Covent Garden is so well known. The scene in the dairy was specially full of life with all the many details of a large dairy being carried out—preparing the butter and cheese for market, etc., etc. There was a fine cast for the opera, so that it could not have been given or sung under better conditions; every point was made the most of, as was natural when Destinn, Gilbert, Madame Lejeune, Miss de Lys, Zenatello and Sammarco were in the principal roles. There were many, many recalls, Baron d'Erlanger being specially called for, and he came out to bow his acknowledgments. The music is Italian in style and is melodious, in a light vein, during the first and part of the second act, then stronger and deeper up to the end, the two last acts being the best. It may be recorded that "Tess" received a most cordial welcome, that the opera was splendidly staged and mounted, that it was well sung and that it has made a distinct success. The orchestra was conducted by Panizza and Fernand Almanz was the stage manager.

The Opera closes on Saturday evening, July 31, after a prosperous and brilliant season. The repertory for the last week was: "Tess," "Rigoletto," "Faust," "Traviata,"

"Bohème" and "Louise." The following is the complete list for the season of 1909:

Opera.	No. of performances.
Aida	6
Armide	1
Barbiere di Siviglia	6
Bohème	6
Cavalleria Rusticana	3
Faust	5
Louise	5
Lucia di Lammermoor	3
Madam Butterfly	7
Otello	3
Pelléas et Melisande	3
Pagliacci	3
Rigoletto	6
Sonnambula	4
Samson et Dalila	9
Tosca	4
Traviata	6
Tess	3
Gli Ugonotti	2
Die Walküre	2
Don Giovanni	2

89

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of Singing was held at the residence of Mr. and Mrs. Simon last week, when the friends of the directors and

pupils of the school assembled in large numbers. The program was of much interest and was as follows:

- Trio from Judas Maccabaeus.....Handel
Mrs. Simon, Mr. Simon, and Mr. Deighton.
- Songs—
Bergetteart. by Weckerlin
Where the Bee Sucks.....Arne
Miss Mera. (Pupil of Mrs. Simon.)
- Aria—Non più andrai.....Mozart
Herbert Deighton. (Pupil of Mr. Simon.)
- Songs—
Am Sonntag Morgen.....Brahms
Von ewiger LiebeBrahms
Die Mutter an der Wiege.....Loewe
Mrs. Simon.
- Duet—Crudel perchè fin' ora (Nozze di Figaro)....Mozart
Mme. Sérena and Mr. Deighton.
- Songs—
Der NöckLoewe
La DanzaRossini
Mr. Simon.
- Duet—Sous le dôme épais (Lakmé).....Delibes
Miss Mera and Mme. Sérena. (Pupils of Mrs. Simon.)
- Song—Simon the CellarerHatton
Herbert Deighton.
- Duets—
Ecco l'auroraLegrenzi
Il Musico IgnoranteAbbé Clari
Mr. and Mrs. Simon.
Accompanists:
Mme. Mera, Mrs. Glover, Miss Adeline M. Jones.

No program is complete in which Mr. and Mrs. Simon sing unless the duet "Colinette" is included, and there was such an insistent demand for this favorite number the other evening, that Mr. and Mrs. Simon were obliged to add it to the program, singing it in the inimitable manner for which they are so celebrated. The singing of the pupils was marked by much finish, those who had been previously heard showing their great improvement under the training they had received from Mr. and Mrs. Simon. Among those present were: Mrs. Harriet Foster, Dr. Rumscheysky, Gertrude Lonsdale, Mr. and Mrs. Frank Spendlove, Mr. and Mrs. Frank Derwent Wood, Esther Palliser, Madame Guy d'Hardelot, Mr. and Mrs. Henry Bird, Hayden Coffin, Mowbrey Morris, Ernest Gilchrist, Arthur Fagge, Emile Sauret, Baron and Baroness Rudolf de Bertoriche, Manrico Bacci, Mr. and Mrs. William Maxwell, Katherine Ruth Heymann, Tora Hwass, Percy Kahn, Charles Willeby, Mr. and Mrs. H. A. Scott, Signor Baraldi, Miss Schubert, grandniece of Schubert, Mr. Green, Mrs. Vanderveer Green, the Misses Vardeman-Quick, Mrs. Hart-Dyke, Mrs. Glover, Mrs. Leigh Hunt, Mr. and Mrs. Meadows, Louis Blumenberg, Mr. and Mrs. Kendall-Johnson, Mr. and Mrs. Curtis Brown, Miss Mathilde Huhn, Mr. and Mrs. Massey, Louise Phillips, Miss Jean Crocker, Miss Thomas, Miss de Brashof, Mrs. Branion, Mrs. J. Edgar Rudge, and Miss Gertrude Griswold.

Edith de Lys, of Covent Garden, gave a musical reception on Sunday afternoon which was attended by about

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two hundred guests. The rooms were beautifully decorated with flowers and the young hostess was aided in receiving by her mother. Assisting Miss de Lys in the program were Giovanni Chiti, violinist; Luigi Magistretti, pianist, both of Milan; Signor Rossi, pianist, and Marie Novello, pianist. During the afternoon Miss de Lys sang the aria "Suicidio" from "La Gioconda"; "A Toi," by H. Bemberg, in which she was accompanied by the composer; "The Sweetest Flower That Blows," Rogers; and the Bach-Gounod "Ave Maria" with harp and violin accompaniment. All the other accompaniments for Miss de Lys were played by her mother. Among the guests present were: Major General Sir James Ferguson, Lady Ferguson, Lady Lucas, Miss Houghton, Miss Bright, Baron Frederic d'Eranger, the composer of "Tess"; Lord Caledon, Madame Nordica, Fannie Bloomfield Zeisler, Mr. Zeisler, Sir Thomas Dewar, Maria Gay, Mlle. Moresta, Alice O'Brien, M. Ferrand Almanz, Count de Champeaux, M. and Mme. Dalmores, Colonel Hinton, Emmy Whelen, Senor and Senora Percy-Triane, Mrs. Elmslie, Novello Davies, Colonel Mapleson, Signor Zenatello, Maestro Panizza, Mr. and Mrs. Gordon-Ross, Madame Kousnietzoff, and many others.

The announcement of the Classical Concert Society for the autumn and winter has just been received. It will be remembered that this was formerly known as the Joachim Concert Committee, but since the death of Joachim the name has been changed. A series of ten concerts has been arranged to take place on alternate Wednesday afternoons and evenings beginning on October 13 and ending December 15. For these concerts a long list of soloists has been engaged, including Lady Hallé, Marie Soldat, Karl Klingler, Stanley Blagrone, Tom Morris, Joseph Rykwind, Frank Bridge, Alfred Hobday, Fridolin Klingler, Pablo Casals, Percy Such, Arthur Williams, C. Winterbottom, M. Gomez, A. Borsdorf, E. F. James, Fanny Davies, Leonard Borwick, Donald Tovey, Anna Noordevier and George Henschel. The works to be performed are selected from the compositions of Bach, Beethoven, Brahms, Chopin, Dvorák, Haydn, Mozart, Schubert and Schumann.

The Royal Carl Rosa Opera Company will begin a season of opera in English at Covent Garden on October 18, the season opening with "Lohengrin." Miss Rennyson, an American well known in Boston, as well as at Bayreuth and Prague, is to sing the part of Elsa, and John Coates that of Lohengrin. Walter Wheatley, who has appeared in London with such success in the past two or three years, is a member of this company.

Theodore Holland has recently had two pieces accepted for performance by Joseph Sinton, conductor of the Brighton Municipal Orchestra.

Richard Kay, a young American violinist who studied in Brussels with Ysaye for several years, appeared at a concert recently given for a local charity. He played Saint-Saëns' "Havanaise" for violin and the violin part of Grieg's sonata in G minor for piano and violin.

The death has recently occurred of Lady Palmer, wife of Sir Walter Palmer, Bt. Her ladyship was the daughter of William Young Craig of Alsager House, Cheshire, late M. P. for North Staffordshire. Lady Palmer was well known in musical circles, where her constant kindness to and interest in musicians was very marked. Many young and struggling artists owe their careers to Lady Palmer's

kindness and assistance; she gave freely of her time, her money, her influence and her protection. Particularly was this the case where young violinists were concerned. Her house was thrown open to them for recitals and she was constantly benefiting those requiring her assistance. Her funeral, held in St. George's Church, Hanover Square, was largely attended.

A. T. KING.

Bispham at the Knoxville Festival.

David Bispham's first appearance at the Knoxville Music Festival excited an immense amount of interest, as the audiences attending the summer school at the university are gathered from all parts of the Middle West and South, and their standards in music, as well as scholarship, are high. For this reason all that Mr. Bispham offered—and he as ever offered his best—was appreciated to the full. His first program, given with Madame de Moss on the evening of July 20, is described by the Sentinel as being "A musical triumph," and the artists achieved a "veritable ovation."

"Mr. Bispham has a buoyant personality and sings with a dash and fire and dramatic force which thrills his audience. His voice is rich, powerful, and full of depth, but his interpretative qualities are his strongest forte."

After enumerating the gems of his English song program the Sentinel says:

The climax of the evening was Mr. Bispham's recitation and dramatic interpretation of Poe's "Raven" to the music of Arthur Bergh. Familiar as the audience was with the poem, but few realized its dramatic possibilities until after Mr. Bispham's wonderful interpretation, which was a revelation in itself.

The Journal says:

Mr. Bispham made a splendid impression on his audience, and won them with his first appearance. In singing his voice is full of vitality and brilliant, while his recitation of "The Raven" was a superb work of art.

Of the five programs of the week, the fourth, in which Mr. Brisbane, conjointly, was one more concert of a high order. On this occasion Mr. Bispham rendered a number of the fine old Italian and German classics for which he is famous, and with these did not hesitate to place a group of songs by our own American composers which, in his opinion, deserve to be heard at any time and place in connection with the best of the output of other nations. An audience larger in size than at any previous concert of the series, numbering 2,000 or more, attended. Of Mr. Bispham's singing of his serious classic numbers, the Journal well remarked: "He interprets the tragic with a sureness and a fulness that gains appeal, not through objective interpretation, but by suggestion which lights the imagination." This is as high praise as can be given a serious artist.

Here It Is Again.

She—I heard you singing this morning.
He—Oh! I sing a little to kill time.
She—You had a good weapon.—Kansas City Journal.

Edgar Stillman Kelley, the American composer, who is adding to his laurels in Berlin just now, made a deep study of Chinese music in the celestial colony of San Francisco during his residence in that city. He fathomed the obscure laws of their theory, and for this work made a careful selection of Chinese musical ideas and used what little harmony they approve of with most quaint and suggestive effect upon a splendid background of his own.—Waterbury, Conn., American.

Kegrize Invited Hamilton to Conduct Seattle Orchestra.

THE MUSICAL COURIER has published articles about the Seattle Symphony Orchestra written by its own representatives. Today an interesting report from the Seattle Post-Intelligencer is reproduced, in which is recorded the good feeling and true comradeship that exists among the musicians of the Pacific Coast. At the invitation of Michael Kegrize, the musical director of the Seattle Symphony Orchestra, a concert by the orchestra was conducted July 25 by Harley Hamilton, the musical director of the Los Angeles Symphony Orchestra. Mr. Hamilton is visiting the Exposition at Seattle. The concert at which he led took place in Washington State Building. The Pacific Coast States are supporting the fair liberally and no doubt it will be more successful than most fairs of the kind. The report from the Seattle paper follows:

SYMPHONY CONCERT DRAWS A CROWD.

FIRST OF SERIES CONDUCTED BY VISITING DIRECTORS A SUCCESS.

"Splendid!" was the verdict pronounced on the Seattle Symphony Orchestra's concert in the Washington State Building at the Exposition yesterday under the direction of Harley Hamilton, the director of the Los Angeles Symphony Orchestra, who conducted it at the request of Director Kegrize. All available space in the beautiful interior of the State Building was occupied, and standing room was at a premium. At the conclusion so many called to congratulate the visiting conductor on the work that he was compelled to hold an impromptu reception.

Director Hamilton dispensed with the score for the most of the numbers, though he had only one rehearsal with the orchestra. When asked how he enjoyed conducting the Seattle orchestra, Director Hamilton said:

"Splendid! I've just had the time of my life! It is a good orchestra, and I can't say enough for them. They are well trained and respond wonderfully."

Director Hamilton had a perfect control. The best result was in the two overtures, from "Ruy Blas," by Mendelssohn, and "Raymond," by Thomas. The brass was very effective, without overpowering the rest of the orchestra. The strings also did good work. The two melodies from Grieg, "Heart Wounds" and "Spring," were well played. As extras Director Hamilton gave Tchaikowsky's "Song Without Words" and a "Humoresque," by Dvorák.

Director Hamilton is returning to Los Angeles from a two months tour of the East. He has had his orchestra in Los Angeles for twelve years. They play in the Temple Auditorium there.

Yesterday's concert was the first of a series to be conducted by visiting leaders, according to the plans of Director Kegrize. His list is not complete, but among those to be here he wants to have Carl Busch.—Seattle Post-Intelligencer, July 26, 1909.

Musical Affairs in Northwestern Ohio.

MINSTER, Ohio, August 3, 1909.

A midsummer Eisteddfod is being held in Lima today. As the prizes are not high and the weather quite warm, it is not expected that it will be much more than a local affair.

Elmer F. Ende, organist at Zion's Church, New Bremen, will be heard from in five or six years hence, if he keeps on as he has begun. The young man is only seventeen, yet he gave a very creditable recital of ten numbers on his last birthday and is planning another for next October. His organ repertory consists of eighty-five pieces, any of which he would not need to be ashamed to play anywhere.

At St. Sebastian, Mercer County, a new \$2,500 organ will be dedicated on Sunday, August 15. The male choir of Minster and Maria Stein, numbering together forty voices, will sing F. X. Witt's St. Lucy mass. Prof. A. C. Eifert, of Maria Stein, will be director, and your correspondent will preside at the new organ. Chevalier John Singenberger, of Milwaukee, the Nestor of Catholic Church music of this country, will be present. Excursions will be run from Dayton and Cincinnati. St. Sebastian is a country parish of but fifty families, but it has a fine new church, a modern parsonage and no debts.

F. J. BOERGER.

Spahr's "Jessonda" was the last performance given at the old opera house in Cassel recently. A new edifice is now in use.

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Berlioz in Baden Baden.

BADEN BADEN, July 27, 1909.

It will interest the readers of THE MUSICAL COURIER to see the picture of the theater in Baden Baden which I herewith enclose, because Hector Berlioz directed the first performance ever given in this building and also composed his opera, "Beatrice and Benedict," for that eventful occasion. On the picture there is a black square on the right hand facade. This represents the tablet on which is engraved (in German) the following:

"To the composer, Hector Berlioz, born December 11, 1803, died March 8, 1869, who was fond of Baden Baden and often sojourned here, and who composed and directed the opera 'Beatrice and Benedict' for the opening of this theater in the year 1862. In commemoration of his hundredth birthday, by the city of Baden Baden."

After having spent a very enjoyable evening at this theater hearing Oscar Strauss' "Der tapfere soldat," and having read the tablet above referred to, I felt drawn toward the spot, and so early this morning I found myself standing in front of the tablet, when I noticed the "Theaterdiener" (janitor) sweeping the front steps. We got into conversation and I learned that there are several of the Metropolitan Opera House chorus here in the company. The man was very well posted, knew about Berlioz, was four years with Siegfried Wagner in Bayreuth, etc.

Apropos, the best looking and most artistic concert hall I ever saw is in Wiesbaden.

LOUIS BLUMENBERG.

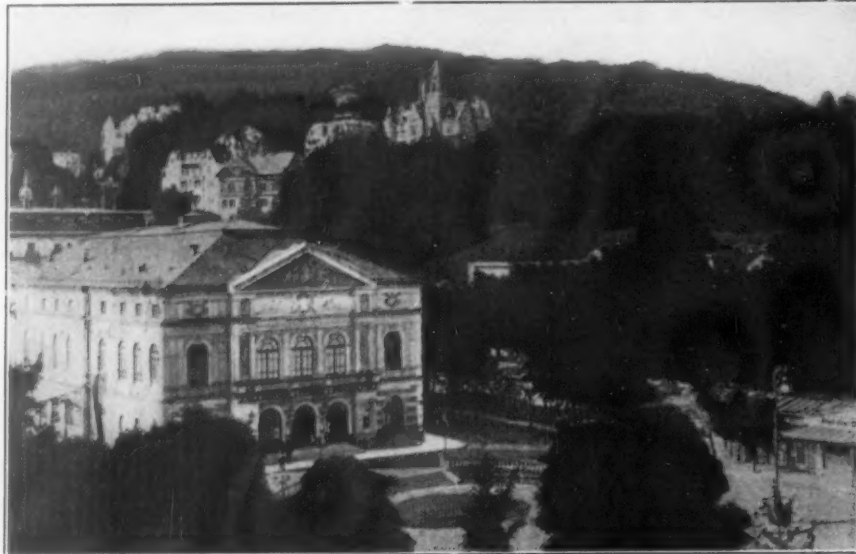
Mme. Lehmann's Debut in New York.

Mme. Liza Lehmann, the composer, who comes to America next winter to direct the presentation of her famous music, will make her debut in New York, at Car-

negie Hall, Saturday afternoon, January 8. The celebrated "In a Persian Garden" will be given by a quartet, and Mme. Lehmann will play the accompaniment. She will also appear in Boston, Providence, Washington, Philadelphia, Chicago, and other cities as far west as Omaha. The tour is being booked by R. E. Johnston.

Jomelli Sails Tuesday.

Mme. Jeanne Jomelli closed her concert season at Norfolk, Conn., August 4, and sailed August 10 on the Rotterdam direct for her home in Holland. Mme. Jomelli



THE BADEN BADEN OPERA.

anticipates spending a large portion of her time in London and Paris, and returns to America early in October to open her coming concert season at the Maine music festivals, week of October 7-11.

Jean de Reszké is at Marienbad for the obesity cure.

The Beechams a Musical Family.

The well-known Beecham family of England is among the most distinguished patrons of the arts. Joseph Beecham, who inherited the famous "Beecham Pill" factories from his father, is the owner of a large and valuable collection of pictures. He also shows the keenest interest in musical affairs, and is a very able organist. His distinguished son, Thomas Beecham, has identified himself closely with London musical life as a conductor of great ability, and founder of the orchestra that bears his name—the same which comes to America next spring for a five weeks' tour. During his work in London he has shown the greatest interest in the new school of English composers, and has introduced much of their best work to the London public. One of the novel features of the American tour will be the introduction of the work of Frederick Delius, one of the most talked of English composers today. The Beecham family has always been extremely popular with all classes in England, and the cordiality with which Thomas Beecham's efforts and talent as a conductor have been recognized in London proves the point.

Sara Anderson as Senta.

There are few parts which tend to bring out the artistic worth of an artist as does the part of Senta in "The Flying Dutchman," and it is of great significance that in the old art city, Nuremberg, where performances are given on the highest plane of excellence,

the well-known critic of the Tageblatt should have expressed himself in the following terms:

Madame Anderson, who sang a wonderful Senta, deserves her great success. With rare beauty of tone and generous fullness her magnificent organ resounded through the theater. The dreamy, visionary character of the northern seaman's child, this talented songstress portrayed in a most artistic manner.

Mahler will undertake a concert tour in France and Holland before returning to New York this fall.

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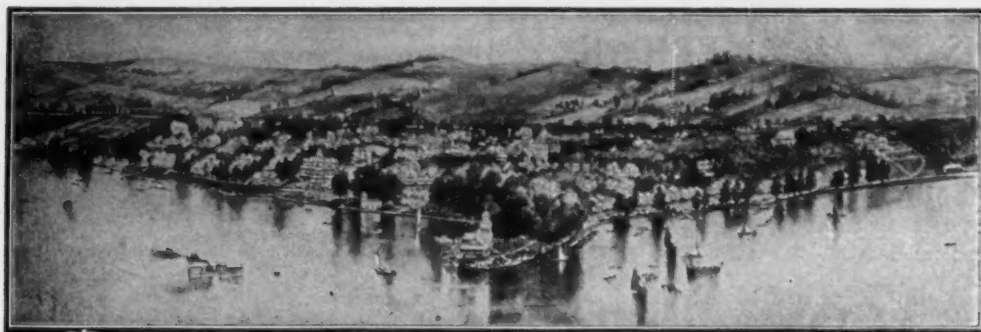
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Nov. 28 to Dec. 10
San Francisco, Week of Dec. 12
Los Angeles, Dec. 26 to Jan. 8
East and Middle West
Jan. 15 to May 1



CHAUTAUQUA

CHAUTAUQUA, N. Y., August 6, 1909.

Certain choruses and solos from Gounod's "Faust" were given one evening last week in the amphitheater. The choruses were sung with unanimity and spirit. The July soloists made their farewell appearances and were at their best. The sweet voice of Frances Bowne was well suited to the role of Marguerite. Her earnestness as a musician and her charm of manner made her a favorite. The other soloists, Messrs. Bartow and Schwann and Miss Fiske, were admirable. Herbert Waterous sang the role of Mephisto with dramatic expression.

The Sunday night "song service" introduced the August soloists, who are: Elizabeth Dodge, soprano, of London (now of New York); Herbert Waterous, bass, of the Metropolitan Opera Company; and Alfred Shaw, tenor soloist of the Central Congregational Church of Brooklyn, N. Y. Miss Dodge sang "I Know That My Redeemer Liveth" with the same authority which characterizes Rider-Kelsey's interpretation of this anthem. Miss Dodge possesses a voice of lovely quality and has a most engaging manner. Mr. Waterous sang with religious fervor, "Be Thou Still With Me," Hiller. The organ accompaniment being loud rather marred the effect of the anthem sung by Mr. Shaw, Mendelssohn's "The Sorrows of Death." The chorus choir sang effectively anthems by Dvorák and Stainer.

At a recent Sherwood and Marcossion recital, the artistic work of these musicians in Beethoven's sonata No. 5, for violin and piano, was roundly applauded. Extremely melodious were the adagio and scherzo; a rhythmical interpretation which revealed the concord of musicianly conceptions. The Chopin Polonaise and Liszt arrangement of the "Faust" waltz were Titanic in execution and orchestral in effect. It is astonishing what Mr. Sherwood does with his small hands. The Wieniawski "Legende" and the "Air Russe" played by Mr. Marcossion were given a most satisfying interpretation.

"Old First Night," so dear to Chautauquans, attracted an immense audience August 3. A vast audience joined in

the "antiphonal" service and "memory songs" and listened with delight to the characteristic speeches of Chancellor Vincent, Dr. Hurlburt, Dr. George Vincent, Rev. Adam Smith, Professor Moulton, Henry Bailey and Melville Dewey. In his reminiscences, the venerable bishop alluded to his desire to have the assembly meetings held at Akron, but the late Lewis Miller favored Chautauqua. Dr. George Vincent, who is a great "wit," stated that his father and Miller spent a sleepless night trying to reach a conclusion, but, said he: "The credit of the final choice is due me. It was I who induced them to take to the woods." This bon mot was appreciated by the pioneers of '73 who remember the "tented city" in the woods now known as Palestine and Miller Parks. The rude platform is still on view, a big slab of slate covering the circular remains of an old forest tree. An appeal was made by Dr. Vincent for funds to pay for the recently completed Arts and Crafts Building. In less than half an hour \$5,000 was pledged. Since then an additional thousand has been subscribed. At the end of the meeting great was the pleasure of the vast throng which surveyed the fairylike splendor caused by the immense number of brilliantly lighted Japanese lanterns suspended all through the glen, past the hotel and down to the shores of the lake, where a fine display of fireworks tried to put the August moon out of countenance.

The Hall of Christ was dedicated this week. An imposing building near the Hall of Philosophy and a new \$37,000 post office with doric columns sets the pace in architectural beauty.

Tuesday afternoon, Mr. Sherwood, Misses Kober and Sellstrom played two very difficult concertos. Mr. Sherwood and Miss Sellstrom played the "Emperor" concerto on two pianos, Miss Sellstrom playing at the first piano. She is a remarkably temperamental performer with a virile touch where strength is required and again playing with a delicacy and clarity that resembles softly rippling waters. It was a great performance; the musicians enjoyed showing its beauties and difficult technic. Georgia Kober's pupils were very enthusiastic when their teacher played the Grieg concerto A minor in a thoroughly Sherwoodesque style. The third number was (a) Arensky—waltz from suite for two pianos; (b) "Espana," Chabrier. This also was a masterly performance by Miss Kober, first piano, and Mr. Sherwood, second piano. The additional numbers the writer could not wait for owing to another engagement.

Leland Powers has given three readings within a week.

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"Monsieur Beaucaire," "The Dawn of a To-morrow" and "Lord Chumley." As the latter he is inimitable. Mrs. Bertha Kunz-Baker will read selections from Kipling, supplying at a moment's notice the place of Ulysses Peirce, the newly elected Chaplain of the United States Senate, who finds he cannot come at present.

Robert Winterbottom gave an organ recital in the amphitheater Monday afternoon, and another Thursday. It is generally conceded that he excels in playing Bach fugues.

The mid-week matinee concert gave Chautauquans a chance to hear the new soloists in the best work they have yet done. The tenor, Alfred Shaw, in his song, "Before the Dawn" (Chadwick), revealed a voice of excellent quality and range. He was particularly effective in Van der Stucken's "Come With Me in the Summer Night." Elizabeth Dodge sang Grieg's "Im Kahne" with great charm and "Spring" by Weil with brilliancy and care. Herbert Waterous made a fine impression by singing De Koven's graphic selection, "The Armorer's Song" from "Robin Hood," and "In Love Abiding." His voice is remarkably flexible. The diction of all of these singers is fine. They not only delight the ear, but the eye as well, for they are a handsome musicianly trio. Marcossion played two Spanish dances by Sarasate and, as usual, was recalled. The chorus concluded the program with a bright glee from Bennett's "May Queen," "With a Laugh As We Go Round," Miss Dodge singing the solos.

The program for the Artistic Vocal Recital for Thursday afternoon at Higgins' Hall was interesting in every way.

VIRGINIA KEENE

Thomas Quinlan, Tenor Robusto.

Thomas Quinlan, though he delights in the fact of his Irish parentage, was born in Lancashire, England, in 1878. His home atmosphere was musical, one of his parents being a singer and the other a pianist. From early age he sang as a choir boy, and after his voice changed he held the position of principal baritone in the Preston Cathedral for four years.

Mr. Quinlan was educated privately in Lancashire and entered commercial life, where he gained the rudiments of the business knowledge that proved invaluable to him later on. His musical education was carried on under John Acton, of the Manchester College of Music, and, as far as business would allow, he filled many engagements in oratorio and opera as well as at important concerts in different parts of the country. Later he studied under Sir Charles Santley and Victor Maurel, the famous French baritone, who in those days could not determine whether Mr. Quinlan's voice was baritone or tenor, as even then it was very high for the former. For some time past he has been studying under J. Armour Galloway, of New York and Berlin, with the result that he has developed a remarkably fine tenor voice, of robust character.

Mr. Quinlan's musical tastes, coupled with his business ability and experience, made him exceptionally fitted for impresario work. He made tentative efforts in this direction through the English provinces with such success that he was soon compelled to open an office in London.

Mr. Quinlan's personality is winning, his voice is warm in quality and skillfully handled. He is looking forward to his American tour with the greatest interest.

All the tickets for the Brahms Festival, at Munich, in September, have been sold.

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LONDON OBSERVATIONS BY AN AMERICAN.

The writer of this, now enjoying his first visit to the Old World, has experienced a variety of pleasant as well as novel sensations in coming unexpectedly upon famous buildings, parks and thoroughfares. I am not now traveling on a schedule, nor have I at command a "Guide to London." In fact, I am not a sight seeker. Perhaps this is why I have had so many agreeable surprises in the British capital. While abiding at the Charing Cross Hotel I strolled into a massive open square which attracted my attention. Guarding the entrances, on top of the low but heavy stone walls, were huge lions cast in the highest form of the molder's art; several statues of historic Englishmen (including Napier, Gordon, and our some-time friend, King George IV), and in the center a monumental shaft topped by a heroic figure of Nelson. Afterward I ascertained that I had been in Trafalgar Square, and had seen the majestic lions by Landseer! And that is the most remarkable feature of this Square—that it tells its own story, even to an uninformed stranger like myself. In similar manner, after making a formal call upon our excellent Ambassador, Hon. Whitelaw Reid, I continued down Victoria street and came suddenly in front of Westminster Abbey. What charming, half-forgotten memories it recalled of years ago when, as a boy, I read Macaulay's glowing word picture of the trial of Warren Hastings! Hard by, at the top of a short roadway, I read: "Canon Farrar's Street." I had recently formed such a high opinion of Farrar's great scholarship and his all-embracing Christianity that even this placard was a pleasing sight. Other surprises, though different in character, were such as vending from the south side of Oxford street, "J. B. Cramer & Co's Music Store." It carried me on memory's spirit wings to Placerville, Cal., where, in 1866, I whiled away nine and ten hours per day on J. B. C's etudes. And a clever musician was Cramer.

Other familiar names are: Broadwood (who made a piano for Beethoven), Brinsmead, Novello, Boosey, Chappell & Co., Weeks & Co., Donajowski (originator of the miniature score), a branch house of Ricordi, ditto of Pleyel & Wolff, ditto of Bechstein, etc. I have observed that there is more of specializing here than with us in America. For instance, Rudall, Corte & Co. publish almost exclusively flute music and chamber music for wind instruments. They also make and sell hand instruments, and at a recent concert in Queen's Hall I heard, with satisfaction, their new bass flute, which really fills a want. Novello, Angerer & Co., Boosey, Chappell, Dorajowski, Weeks, and others, likewise have their special lines and particular issues, and this individual tendency extends into

nearly all branches of mercantile and commercial business. For gloves you naturally go to a glove shop, and for linen to a linen draper. Mr. Selfridge (formerly of Chicago) is battering away at the adamant time conservatism here with his great department store on Oxford street. What the result may be I know not, but I am bound to affirm that the store, both externally and internally, is an attraction and an ornament even to London. Quite recently I had an amusing experience in the big American store, and I suspect that if Puck had been given the tip they would have symbolized it in a cartoon. Having a letter of introduction to our excellent Ambassador, and not being well informed as to locations, I sought the "American Room" at Selfridge's for the proper address. I saw a large room decorated with the Stars and Stripes, and seated in front of a library table was a girl who acted as Information Bureau. Addressing myself to her I said: "Would you be so good as to furnish me with the address of the American Embassy?" Looking very unlike an information bureau, she answered: "I beg your pardon?" I repeated the query. Then she blandly attempted to make me an information bureau by asking: "Do we keep it on sale here?" Quite discouraged, as well as nonplused, I fell back in my chair with the soft exclamation: "Oh, dear! Oh, dear!" A handsomely gowned lady, sitting nearby, came to my relief with the statement that the American Embassy is at 123 Victoria street. Afterward I ascertained that the American girl, who usually presides over the empty library table, was out at luncheon.

The big department store on Oxford street is not the only sign and symbol of Americanism which I have been pleased to note. There is on New Bond street—that charming musical rendezvous—Aeolian Hall; on Regent street, "The Famous Knabe Piano"; on Wigmore street, Steinway Hall and the John Church Company's handsome store, in charge of Charles Willeby, the popular song writer; while American reproductive musical art is at present well represented by Macmillan, Katherine Ruth Heyman, Charles W. Clark, Victor Benham, Wilma Sanda, Mrs. Morris, and others. Then, at the orchestral concert of Holbrooke's recent compositions, I heard two songs from our incomparable Poe, and an elaborate, very interesting dramatic choral symphony, "Homage to Edgar Allan Poe," with the aid of the Alexander Palace Choir and Beecham's excellently trained orchestra. As an American I was proud, and as a musician I was happy! Holbrooke possesses a really fine talent, with abundant technical skill, though some of his scores are rather over-

laden, according to classical standards. I should add that the ballad with orchestra, "Annabel Lee" (delivered in good style by Reginald Davidson), was also enjoyable.

At the last concert of the new Symphony Orchestra (Landon Ronald, conductor) the program contained three numbers: Elgar's new symphony in A flat (very popular here, and performed con amore on this occasion), Max Bruch's first violin concerto in G minor, beautifully interpreted by the gifted American, Macmillan, and a curious new work for soli, chorus and orchestra, "Ode to Discord," by Charles L. Graves and Sir Villiers Stanford. Before the concert I had examined the score at Boosey's and was thus prepared for the final realization that this noisy joke was, after all (except for the hydrophone), not a joke, but a well written and effective festival number. We all have heard commiserating flings at English humor, but for several years past I have esteemed W. S. Gilbert and Jerome K. Jerome as far superior to all such as Josh Billings, Mark Twain and Peter Dooley. These humorists create their effects by means of exaggerated contrast. The basis, therefore, is false, and all falsity is necessarily untrue, and to a certain extent deleterious. In the "Ode to Discord" we hear, evidently, the voices of pessimism and anarchy which cry out against all forms of plastic art that seek to represent the beautiful and the true. As Mephisto shrinks from the sign of the cross in "Faust," so do certain unenlightened malcontents find a condemnation in every heavenly melody. But Stanford, though a seeming coadjutor in this serious bit of humor, very forcibly and ably betrays the spirit of discord and wins the day for euphony and harmony. The score is very effective and often charming. Mrs. Henry J. Wood (wife of the amiable and gifted conductor) sang the solo soprano part with all the charm and grace that could be applied to a rather ungracious role. Kennerly Rumford (husband of the very popular contralto, Clara Butt) was the other vocal soloist, and a most acceptable one. There was much curiosity to hear the program, and the concert was in every respect successful.

The Welsh people recently celebrated their national festival, the Eisteddfod, in London, for the first time in twenty years. Their singing is true in intonation, very enthusiastic and musical. Of the annual festival at Albert Hall, under the direction of F. H. Cowen, and other interesting affairs musical, your able correspondent, Mrs. King, will tell you. I will merely record my vote in favor of the British metropolis. Its cleanliness, its ideal traffic regulations, its freedom from unnecessary noises, the politeness of the people, and the handsome manner in which I have been received and entertained here, all tend to confirm the good opinion I had formed of the mother country, and in all probability I shall remain here indefinitely. It is quite to my liking, and even the weather seems phenomenal—thermometer ranges from 60 to 78, at least this has been the record from May 31 to July 2.

ALFRED J. GOODRICH.

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There were few performances of the Wagner operas at Covent Garden this year, and the interest of the season was concentrated for the first time in the French school, although the fate of "Pelléas et Mélisande" shows how little taste for such works the general public has in London.

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JOHN R. KIRK, EDUCATOR.

If one should make the statement that twenty years from now Missouri would be the most musical State in the Union it would sound ridiculous to those people who are cognizant of existing musical conditions throughout the country. But, if the assertion were made and facts brought forward to prove it, the statement might take on a very different color.

The writer will make that assertion and leave the reader to judge if the case is not proven. To accomplish any great reform in education it is an established principle that we must begin with children and so educate them that when they come to manhood and womanhood they will have a thorough understanding of that special branch of knowledge in which the reform was worked. The children are taught in public schools and the public schools are conducted by teachers who, for the most part, have their training in normal schools. So, then, whatever is imparted to those children must first be taught to the teachers at the source—the normal schools.

Now, we all know that music in the public schools is not on a basis of any great strength. We know that many a teacher of music in the public schools could not compete as a teacher of music in private, and would not be fit to teach any grade in a public school because of lack of education. Many of them hold their positions through politics, some through friendship, and not a few out of charity. We all know this to be the case and we are all trying to better it, but there are great obstacles to be overcome and the progress is slow.

It has devolved upon a man in Missouri, John R. Kirk, to work out a solution of the problem in a practical manner. Mr. Kirk is president of the State Normal School at Kirksville, Mo., and he has gone into the matter of music in the public schools in a manner which should attract the attention of educators the world over.

Mr. Kirk says: "If there is a reputable public school, college, or other institution engaged in educating people, then if one class of students wants trigonometry the institution should give them trigonometry. If another class wants counterpoint or some other form of music the institution should give them that, and be done with unfair

discrimination. Just as many people can be educated into high efficiency through music as through any one of the traditional college or school studies."

So, in order that this matter of unfair discrimination against music may be done away with, Mr. Kirk has organized his normal school on the basis of a college in which music takes the same standing as any of the other subjects taught, and the student coming there has the privilege of making music his major study if he so desires. He can make music his specialty, or languages, or science, or whatever he wills, but around his major study he must have others grouped so as to contribute to his general effectiveness as a teacher.

"We are launching ourselves for a campaign of ten or twenty years," said Mr. Kirk, (and it is a campaign that will begin to bear immediate fruit, because teachers are continually going out of this normal school throughout the State of Missouri and soon will have implanted in the minds of the rising generation the seeds of music sown in the Kirksville Normal School). "I tell our students here," continued Mr. Kirk, "that we should, in three years more, sing as well as the Mormons do in their great tabernacle. They just get the young women and the old ladies, the bearded men and the boys, all into the tabernacle and they all sing. They all know how. The greatest thing of all is a great chorus with intelligence back of it."

A very illuminating paper on this subject by Mr. Kirk will be found on another page of this paper. Read it and see if you do not agree that in twenty years Missouri will be the most musical State.

OSCAR HATCH HAWLEY.

Names from Musical Instruments.

A correspondent reports the finding of a decidedly curious name in one of the records of York during the reign of Elizabeth—Marmaduke Clarionett. It sounds like a character in a latter-day burlesque.

In present-day directories names suggested by musical instruments, such as Bugler, Trumpeter and Hornblower are to be met with, but the York family of Clarionetts had no known representative in the England of today. Presumably Trumpeter, the name of one of the most famous of Australian cricketers, is a contraction of Trumpeter.—Notes and Queries.

The visit of the Imperial Russian Ballet to Berlin has renewed the interest of the Germans in dancing. Progressive reforms are being talked of in the ballet departments of all the opera houses in the Teutonic empire.

MUSICAL NEWS OF YOUNGSTOWN.

Youngstown, Ohio, August 4, 1909.

Louise Brookman, a voice student of the University of Oberlin, has returned home to Wellsville for the season. Miss Brookman will go to New York next season and take up voice work with one of the eminent voice teachers of that city.

Lester Busch, the voice teacher, has changed the location of his studio in Youngstown. He formerly had studios in the Y. W. C. A. building, but is now located at 272 Arlington street, Youngstown, in the fashionable quarter of the city.

Next season John Colville Dickson, the Pittsburgh teacher, who has a class in Youngstown, will enter the managerial field and place several artists before the public in this section. He will still continue his class in Youngstown according to present arrangements.

Margaret Lightbody, a contralto of Youngstown, who has been studying in Berlin during the past year, sang in that city recently at a church service and was greatly appreciated. Miss Lightbody is studying now for the operatic stage and will return to Berlin in the fall to resume work along those lines.

LaRue Boals, of New York, basso in one of the prominent churches of that city, has returned to Youngstown for a short vacation. Mr. Boals was heard at the First Presbyterian Church in Youngstown on several occasions.

S. C. BUSCH.

Not Pronounced That Way.

When the string band, hidden behind the rose and carnation screen in Mrs. Poole's dining room, began to play an air from one of Meyerbeer's operas, the daughter of the house turned hopefully to the young and apparently dumb stranger who had been told off to take her in. Here was a promising opening for conversation: "Do you like Meyerbeer?" she asked. "I never drank a glass of one of those lagers in my life," the young man replied, coldly.—San Francisco Argonaut.

Some of the singers who assisted at the recent Cologne operatic festival were Galski, Plachinger, Preuss-Matzenauer, Fassbender, Bishoff, Hempel, Feinhals, Reiss, Knüpfer, Leffler-Burckard, Knotte, etc. Steinbach, Mottl, Nikisch, and Lohse were the conductors.

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Miss Clemens's Artistic Career.

One of the daintiest lights on the concert stage today is Mark Twain's gifted daughter, Clara Clemens. Her ambition for a public career has been lifelong, but her earliest efforts were directed toward the piano, and she ranks Leschetizky, the famous Viennese pianist, as the most interesting personage she has ever known. It was while studying with Leschetizky that friends persuaded her to cultivate her voice, which is beautifully colored and of pure contralto timbre.

Her wandering European life afforded unusual opportunities, and she made the most of them. She studied with Blanche Marchesi in London; with Mrs. Ashforth, in New York; with Giorgi Sulli, Georg Henschel and Isadore Luckstone. Wherever chance took her and a famous teacher resided she did not fail to add a little to the breadth of her musical education. Her debut was made in Florence, Italy, and was a distinct success. Since then she has appeared in London, where she was warmly received, and also in the principal American cities.

Miss Clemens possesses a marked and strikingly attractive personality. Her voice is of great depth, of the quality that lends itself to the purest classic forms of music, and with a sweetness of tone that makes it heard to advantage in the simpler songs and ballads of all languages. What her American audiences have seemed most to admire in her work is the pure contralto quality of her voice, her sympathetic interpretations, and the daintiness of her personality and stage presence.

Some press opinions from New York, Boston and London follow:

NEW YORK.

Miss Clemens has a pleasing voice of good range and is a singer of exquisite sensibility.—N. Y. Evening Telegram, April 14, 1909.

Miss Clemens is a beautiful young woman and has the foundation of a great contralto voice.—N. Y. American, April 14, 1909.

Miss Clemens' voice has the true contralto quality, so rare in these days, yet there is great beauty also in her highest tones.—N. Y. Evening Post, April 14, 1909.

Last night she captivated her audience by her winsome and serious manner, and she sang a lengthy and interestingly varied program of songs and displayed her deep contralto voice to advantage.—N. Y. Herald, April 14, 1909.

BOSTON.

She has a voice, she has intelligence, she is of a sensitive, emotional nature.—Philip Hale, Boston Herald, January 29, 1907.

Miss Clemens has an extremely agreeable voice, and she had

chosen a program well suited to its rich and rather somber lower register.—Philip Hale, Boston Herald, January 29, 1907.

Her voice without exaggeration may be termed unusually beautiful and individual. It has a large compass, striking variety in timbre, permitting a distinct range in color effects and tonal shades.



CLARA CLEMENS.

ings. It is worth noting also that the pleasing personality and marked individuality of Miss Clemens become a potent factor in her performance. There is the evident impression of a personal spell.—Boston Evening Transcript, November 26, 1907.

LONDON.

To an attractive personality she adds a mezzo voice of a sympathetic quality.—London Daily Telegraph, June 17, 1908.

Hopekirk's "Mo Lennay a chree," which clearly derives its inspiration from folk song, was effective as Miss Clemens sang it.

She has real feeling for the dramatic.—London Times, June 18, 1908.

Miss Clemens has a charming appearance, a complete confidence, and, as was to be expected, marked individuality. She possesses a mezzo voice of a wonderfully sympathetic quality, and sings with intelligence and taste.—London Daily Express, June 17, 1908.

Earnestness and sincerity are valuable attributes in any singer and there can be no question that Miss Clemens possesses both in a marked degree. She has a contralto voice of no little volume and richness, and all of her efforts met with the warmest encouragement.—London Standard, June 17, 1908.

A Hurried Word.

The determination of Baernstein-Regneas to devote his time to vocal instructions in America is certainly good news, for it is seldom indeed that an artist of his caliber and in the prime of life feels himself "called" to impart to our aspiring young singers the ways and means by which he has himself attained such artistic altitudes and won the hearts of his audiences on both sides of the Atlantic.

That the news was considered good news by many is proven by the fact that when a MUSICAL COURIER representative called at the Baernstein-Regneas studio he found him so busy teaching and making arrangements with new pupils that it was only after long and patient waiting that he could be seen for a hurried word. Baernstein-Regneas said that teaching had always attracted him and that he was glad to be back in his native land to do all in his power to help ambitious singers and students along the road toward artistic success. Knowledge acquired from the many years' instruction and association with the great master, Oscar Saenger, together with his own observation and experience as a vocal and dramatic artist, are his stock in trade, as it were, and this knowledge, which has been so valuable to him, he is now passing on to others.

The announcement made recently that Baernstein-Regneas will spend two days in Philadelphia each week, beginning September 1, has been received most enthusiastically, and he is receiving daily applications at his New York studio for periods at the Philadelphia studio.

Those who have heard this delightful artist will realize what an acquisition he is to the New York musical life, and what a privilege it will be to study under him.

Myron Whitney, Jr., With Lehmann Tour.

Myron W. Whitney, Jr., has been engaged as basso for the quartet which will interpret Mme. Lehmann's "Persian Garden" music on her American tour next winter.

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THE STEINWAY PIANO



LEIPSIK, July 29, 1909.

The city of Leipzig is in the midst of a jubilee marking the 500th year of its university. Visitors are here from all over the world and all facilities are taxed to care for them. The old town is in holiday decoration and no citizen of any station is exempt from the excitement of the jubilee. The musical performances incident to the several days' celebration include as principal the extra Gewandhaus concert, under Arthur Nikisch; the festival cantata composed and conducted in the city theater by Prof. Gustav Schreck, cantor of the Thomas Kirche and teacher at the Leipzig Conservatory; the Thomaner Choirs singing in the University Wandelhalle under their Cantor Schreck, when they give Vierling's old German hymn, "Die Würze des Waldes," E. F. Richter's "Salvum fac regem," and Bach's "Alles was Odem hat, lobe den Herrn, Hallelujah." Schreck's festival cantata is sung by the Leipzig university vereins Arion and Paulus, the assisting orchestra that of the city theater and Gewandhaus. The choral performances could not be heard for this report.

It is ever a pleasant errand to report a concert at the Gewandhaus, and a July jubilee assignment there is just as pleasant as any one of the winter crop. The city is in latitude above 51 degrees north, and just now light overcoats are the July fashion. The jubilee program is of whole meat, including the "Meistersinger" Vorspiel, the Schumann fourth symphony and the Beethoven fifth sym-

phony. The sixteen hundred seats in the concert house are assigned gratis almost exclusively to non-Leipscic guests, yet through the courtesy of committees and of Conductor Nikisch, your correspondent has been permitted this evening to hear the only rehearsal. It was a working session in every sense of the word. The Vorspiel and the Schumann symphony went off finely with only a few repetitions, but the party, many of whom have been in this orchestra for a quarter of a century, worked as industriously at the Beethoven as if they were recruits unraveling the mysteries of a tone poem by a twentieth century fire-eater. All of this work was in direct evidence of the sturdy ideal which the mature Nikisch has for Beethoven. The guests who have come to Leipzig's jubilee are hearing a real concert.

When a man can conduct an orchestra as Arthur Nikisch can, there is not much need to expatiate upon the honors he is carrying. Nevertheless, the city university here is celebrating a thousand semesters, and it is excusable for the town conductor to primp up a bit. Nikisch had been out during the day participating in the general festivities and he came into the Gewandhaus rehearsal with whatever he had thought necessary for the day. After a couple of sessions of coaxing, the professor confessed to THE MUSICAL COURIER that he was carrying an order from the King of Spain, the St. Anne order from the Czar of Russia, and a crescent of medallions from Saxony's king, and rulers of Coburg, Gotha and Reuss. The name of the Spanish order was not learned so quickly, but it was understood to be one of the best that Alfonso had in his shop.

The University jubilee year in Leipzig promises also to mark the breaking out of an orchestral war. For thirteen years Hans Winderstein has steered his Philharmonic concerts through a huge repertory of musical compositions and financial responsibilities. Like the coroner who complained that everybody wanted his job after he had worked it up to a paying basis, Winderstein sees as prospective competition for the ensuing season a half dozen orchestral concerts to be given in the same hall as his own. Georg Göbler, formerly of the Leipzig Riedel Verein, recently of the Karlsruhe Opera, will conduct a half dozen concerts of the Blüthner Orchestra, imported from Berlin. Meantime the old hive of the Riedel Verein

has thrown off a new swarm. Its recent conductor, Richard Hagel, of the Leipzig opera, has organized the Philharmonic Chorus. The chorus will give two concerts in the Kaufhaus and will assist in two of the Philharmonic concerts of the Winderstein orchestra. Hagel will also conduct two of the orchestral concerts of the Philharmonic. Hagel is further invited to conduct guest performances in Paris during the year, when he will probably carry the Brahms C minor symphony into French territory. Brahms is thought to be played less in France than any of the other German composers.

After the Gewandhaus concert to-morrow evening, Nikisch will resume his summer vacation, this time going to Mendel Pass in the Austrian Tyrol. He has been for a while in the Harz Mountains. His programs for the next Gewandhaus season are practically in complete plan. The principal novelty here will be Wolf-Ferrari's oratorio, "Vita Nuovo." The professor is still pleased to corroborate an interview recently published in England, wherein he was quoted concerning the Elgar symphony. After one performance (and rehearsals) in Leipzig and two extraordinarily successful performances in London, he believes the Elgar symphony the "fifth" of Brahms, just as the Brahms first symphony was once discovered to be the "tenth" of Beethoven. The Elgar symphony will be given by Nikisch next winter in Berlin and Hamburg.

Mrs. Nikisch is receiving at Mendel Pass a number of American singers who can be in Europe only during the summer. Personally your correspondent has sighted soprano, Mrs. Albro Blodgett, of Toledo, and, contralto, Grace Munson, of New York. Miss Munson is accompanied by Miss Eleanor McLellan, under whose vocal advice she had been for a year. These two are expecting unusually heavy seasons and are to hurry home for early September. Mrs. Blodgett had entirely recovered from an illness which had necessitated canceling all late-winter engagements, and she was singing beautifully when heard in her home in May. She will also return to America in the autumn. She had spent two seasons with Mrs. Nikisch and Georg Fergusson before making her European debut with the Leipzig Riedel Verein, early in 1908.

EUGENE E. SIMPSON.

Knote, the German tenor, spends his resting period in the Bavarian Tyrol.

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PARIS—Delma-Heide, 30 Rue Marbeuf (Champs Elysées).
Cable and telegraphic address: "Delmaheide, Paris."
BERLIN—Arthur M. Abell, Luitpold Strasse 24.
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IN the busy musical season, New York is an island entirely surrounded by opera.

FLYING machines soon will be as cheap as pianos. We recommend the musical instrument, however, for light airs.

THE Metropolitan Opera House company will sing at the Auditorium in Chicago during the month of April, 1910.

IN Dr. Eliot's now famous list of books necessary for a liberal education, there is no mention of any work on music.

THE contention often is made that one can prove anything by statistics. We should like to see the figures showing how our American copyright laws benefit our native composers.

RALPH WALDO EMERSON made an artistic Declaration of American Independence in 1837. He said: "Brothers and friends—we will walk on our own feet, we will work with our own hands; we will speak our own minds." Postscript in 1909: "And publish our own compositions."

THE New York American tells of two pupils of Jean de Reszké who returned to this country last week. Says the American: "De Reszké assured Miss Knight she had one of the highest sopranos he had ever heard, and that her voice was three notes higher than Tetrazzini's." George W. Piner was the other pupil. De Reszké informed Mr. Piner that he was "the first tenor since Tamagno who could sing 'William Tell' in the original key." Is the fairy tale system to succeed the old method of bestowing "graduation" diplomas?

MADAME RISS-ARBEAU, the Parisian pianist, who has been heralded in THE MUSICAL COURIER as a Chopin interpreter par excellence, is not only a masterful exponent of that composer's works, but also has complete technical and intellectual control of the old classical, the romantic, and the ultra modern schools. In addition to performing publicly all the compositions of Chopin at her recitals, Madame Riss-Arbeau has played these concertos with orchestra in recent seasons: Schumann's in A minor, Beethoven's in G and E flat, Mozart's in A, Schytte's in C sharp minor, two by Saint-Saëns, the two by Liszt, the one by Grieg, several of Bach's, and a number of others. It is no idle prediction to say that this gifted pianist's American appearances here next season under M. H. Hanson's management will be one of the astounding and sensational surprises of the forthcoming winter.

WITHIN the past few weeks there have come to these offices two pamphlets concerning themselves with the subject matter of Strauss' opera "Electra." The booklets are guides, as it were, and a comparison of the two is an interesting study if approached in the right spirit and with a full understanding surrounding the circumstances of their publication. A perusal of the small volumes shows, before all things, how the same spirit of self preservation and self sustenance is at the bottom of all human motives, in Europe, here, there, everywhere—just as it was in ancient Cathay, Mesopotamia and Greece. One of the "Electra" studies is issued by Fürstner, owner of the publishing rights of Strauss' latest opera; the other is put out by Schlesinger, a competitor, who includes it in his "Opernführer" of stage works. This "Opernführer" could be used as a sort of cudgel, if Schlesinger were so minded, whenever the opera is not published by him, and offers no inducement in the way of "arrangement" rights or special parts. In all probability, Schle-

singer does not make such personal use of his "Opernführer," but the opportunity is manifest just the same. The Fürstner analysis is "programmatic" (colloquial term, signifying a paid musical article) and resolves itself into a quasi delirious glorification. The Schlesinger dissection—written by one Gräner—is psychological and philosophical, and practically endeavors to snuff out Richard II, on a broad, eclectic basis, gradually extending from primary reference to final proof. That may not have been Gräner's or Schlesinger's purpose, but the effect on the impartial reader is as just stated. Germany prides itself rather insistently on being the country of ideals and utilitarianism. Seattle, in the State of Washington, U. S. A., on the other hand, glories in being known as a center of rampant commercialism and material progressiveness. If the two "Electra" handbooks had been published in Seattle and sent us from there, we know what we would think. On a later occasion we will introduce MUSICAL COURIER readers more fully to the contents of the "Electra" commentaries.

THE MUSICAL MILLENIUM.

Reginald de Koven writes as interestingly as he composes, and some of his remarks in a recent magazine essay are particularly worthy of attention on the part of patriotic American musicians and music lovers. Mr. De Koven's article in the North American Review points out the reason why our nation does not produce a second Beethoven, or even a third one, and he lays against us the old charge of being too "nervous" and "commercial." The mixture of races in this country is another cause for our musical inferiority, according to the de Koven line of reasoning, and the remedy hinted at is as follows:

Whoever it was that said, "Let me write the songs of a nation, and I care not who makes its laws," enunciated a truth having to do with the effect of distinctively national music upon a nation or people, whose importance can hardly be overlooked. The popular airs of a nation might well be called the almost unconscious soul utterances of the people. They grow, they develop—how, one hardly knows; for, as some one aptly remarked, "Really popular melodies compose themselves." Their very existence in many instances is due to some great national crisis, to some wave of national feeling or emotion. At times they emerge from the fiery crucible of a nation's anguish; at other times the irrepressible outburst of a nation's joy gives them birth. As an evidence of the non-productive effect, from a musical standpoint, of a divided national feeling, it may be said that the agitated passions and emotions of the Civil War brought into existence a number of melodies and popular songs which, from their melodic contents, might well rank with many of the most characteristic folksongs and popular airs of foreign nations; and yet none of these songs were taken permanently to the hearts of the people, and almost all have disappeared with the memories of that great conflict. Possibly some other great national crisis is needed to weld the American people into a nation upon which a united national feeling could be indelibly stamped, and thus become productive of lasting musical result.

While musical prowess certainly is a thing to be aspired to by any nation, and cherished and developed after being achieved; we must express mildly but sincerely our own hope that nothing like the Civil War ever again will occur here in order to bring forth characteristic folksongs or any other kind of songs. The sacrifice of a million young lives does seem a terrible price to pay for the privilege of ranking as a musical nation. Of course, we know that Mr. de Koven had no such sanguinary desire in mind when he wrote his excellent article, and our own reflection was a gratuitous one following merely upon his random remark. On the whole, we agree with him that Americans will not be essentially musical until our hybrid period has passed and the process of national assimilation has worked out nearly its uttermost evolution. And when that time comes, it will be necessary for the composers of this country to operate under a copyright law which will give their publishers at least an equal chance with the foreign firms in the same business.



REFLECTIONS

BY THE EDITOR.

IN THE AUVERGNES, July 29, 1909.

ARTHUR FRIEDHEIM has been selected to give demonstrations on the new piano keyboard pianos known in Germany as the Clutsam, the keyboard being attachable to any piano, its distinctive character being a cycloid form or bow on each end, so as to conform with the natural side movements of the arms of the player. Pianos with cycloid keyboards—keyboards in the form of a bow or crescent—were made in America forty years ago by Mathushek. I played on such square pianos myself as late as twenty-two years ago. This Clutsam may be a different method, but the Mathushek keyboard was crescent formed; I know that definitely. Mr. Friedheim's first performance will take place in October in Munich.

Cecil Fanning.

After a singer—a real singer and not one of those who never dislocate any nervous energy in their work—gets through with a season—a real season, too—he is entitled to a rest, and for that reason alone Cecil Fanning, baritone, is concluding a six weeks' sojourn at Eaton Ranch, Wolf, Wyoming. The place has a musical association through its name, for among the most rhythmic cognomens are these Indian words such as Wyoming, which rhymes with "won't you sing?"—as Fanning, no doubt, has been hearing. Indian names are exemplary as fitting for musical setting, but the setting does not seem to set. Most of our American composers—except some of the cheap class identified with our American comic opera, and who have helped to degrade it from the place to which such a composer as De Koven originally lifted it—I say most of our American composers have gone to Greece and its mythology and to primitive legendary lore of Western Europe, to the Arthurian tales, to the feudal traditions and their literature, and have hardly touched upon the attractive Indian lore of our country.* But a change is in store, for here in Europe there is much curiosity to hear what our own composers of serious music have to say on our own topics.

Mr. Fanning will, as I learn through direct sources, although I have not heard from him for many a moon, open his season on August 25 at the classical town of Pride's Crossing, Mass., in a joint recital with Olga Samaroff, famed as one of our progressive pianists among the women. It will not do to call female pianists "pianistes," particularly now since the manufacturers have put on the market pianistas and pianotas and panulas and piniolas.

*As to Sousa—John Philip—I do not classify him among any of our composers, because I look upon Sousa as an original American composer whose marches are of a distinct and conspicuous type, contradistinguished from anything of the kind either before or since the period of their composition. They are, furthermore, examples of a rhythmic power such as is rarely met with, inducing the very action their title and purpose call for. Hence their remarkable success at home and abroad. Sousa's music is sympathetic because it is sincere and because it bears no evidence of manufacture. By manufacture I mean the process that stamps music as being made to order. Besides these distinctions Sousa's music is original Sousa. It is not music that exhibits influence except the influence of the age, which makes it original. No one would ever suggest that Sousa's music is pirated and he need never fear that anyone will accuse him of plagiarism.

Even before then the Frenchified term "pianiste" fell into inglorious and mute desuetude, and yet it is harsh to say "female pianist" or "woman pianist," and as to "lady pianist"—well, that is entirely too refined to be artistic. A lady pianist may mean so elegant a lady that she would be unable to play. The best plan, therefore, is simply to mention the name and let that discover the sex; it is direct and simple and does away with a distinction that has never been cherished by the women who play the piano in public.

Meanwhile it may be said, without any exaggeration, that the career of Fanning, one of the successes in the vocal concert line, is due to a talent recognized immediately as unusual in its particular class. Fanning is a poetical and musical nature and a fine organization. He sings with all the control of the material and with the intensity of conviction of feeling and with a special musical command and with literary judgment. He has also been so thoroughly impressed with the necessity of having in co-operation with his text and music the fitness of the accompaniment and its great significance that he is associated with one who fills in exactly these essentials. He and Mr. H. B. Turpin, his associate, give a complete recital, and this makes the demand for Fanning so much greater.

Bayreuth.

Our correspondent at Bayreuth writes to me from that Americanized town (date of July 22) that the first series of performances began on that day with "Lohengrin," the house being completely sold out and the English language being heard on all sides and outside particularly during the intermission, when hundreds of Americans find one another.

On this occasion the chorus seemed to have taken the honors, its intonation, its mass effects, its action and its lights and shades, its dynamics in short, arousing constant comment. Siegfried Wagner conducted the performance masterfully, making of it a surprising movement of intense emotional effects. The correspondent calls attention to the soloist names and to the fact that we know them not. The hyphenated system of the Teuton is accented very much in the following cast:

Lohengrin.....Herr Doktor von Bary
Ortrud.....Frau von Mildenburg (the success of the opera)
Elsa.....Frau Lilly Hafren-Waag
Telramund.....Herr Schützendorf-Bellwidt (beardless Telramund)
The King.....Herr Rudolf Moest (modest named king)
The Herald.....Herr Geisse-Winkel
The "Lohengrin" literary essay, for the benefit of the visitors, is by Heinrich Platzbecker.

Another is by Prof. Dr. Wolfgang Golthers, who also has written a "Parsifal."

A musical-literary pamphlet for sale on "Parsifal" is by Moritz Wirth and Prof. Dr. Hermann Kretschmar, and the "Ring" story is told by August Göllerich. There is a practical handbook, improved on last year, by Friedrich Wild, publisher,

and while the former are all in German, the latter is in German, English and French.

On the 25th "Rheingold" was given under Baling's direction and a large array of hyphen named ladies and gentlemen participated. The general view of the performance was not flattering and there were some dreary moments, as must be conceded. The Alberich of Dawson was a really dwarfed essay and very nearly a futile one. Soomers refused to get into the Wotan elevation and aided Dawson materially in keeping the performance at an ordinary level. This is all private, for publication. There are times when, even at Bayreuth, the gods nod.

German Musicians.

Reference has already been made in THE MUSICAL COURIER to the annual meeting, held this



FREDERIC MISTRAL.

The Provençal poet to whom a monument was dedicated in his presence at Ayles. He is the author of "Mireille," used as an opera subject by Gounod.

year in Munich, of the German General Orchestra Musicians' Association. Further interesting data has come to hand through the proceedings. Among the resolutions adopted is the following—showing conditions:

Resolved, That the following minimum tariff be adopted for engagements covering a number of days, such as festivals, etc., applying to members of the orchestra (enlarged orchestra embraced in this) engaged from the outside for rehearsals and performances covering three days, 25 marks, and each additional day, 20 marks. Railway fast trains third class excursion rates. Free transportation for basses, cellos, contra bassoons, percussion instruments, and harps. Hours: Eight hours a day, with two interims of a half hour each. No members of Government bands allowed.

A mark is about 24 to 25 cents; hence the pay is \$6.25 for the first three days and \$5 for the days each in excess. This day represents 8 hours of supervision. What can a musician do during the other 16 hours with 8 hours for sleep? Then comes the time required to the pension and back and the morning and evening meals, and we see the limit in these figures.

The Association had some boisterous sessions with President Ernst Vogel, of Berlin, in the chair. Vice President Fritz Stempel delivered an exhaustive address on the social condition of the German orchestra player. He stated that there were fully 50,000 civil musicians of that class in Germany who had particularly difficult struggles with the Government and State Bands in the summer at the resorts where the latter were engaged at still lower prices than civil musicians could possibly quote. He stated that the pleasant and courteous habit of bestowing titles upon the musicians of Germany hardly compensated for the lack of compensation, and he called

attention to the fact that the orchestra players, the regular ones at the twenty foremost German theaters, fared better and were not obliged to give inordinate time to rehearsals, as is the case with concert orchestra players.

Altogether this report shows no encouragement in the lives of these hard worked men whose income is less than half the income of an American orchestra player. Many grievances were reported, but what appeared chiefly to engage attention was the many rehearsals without pay. Committees were appointed to work for improvement. There were 88 delegates representing 72 locals. We cannot compete in price with these German musicians, most of whom are excellent artists.

Darwin.

The centenary of Darwin was celebrated generally in scientific circles and institutions last month in England, America and Germany. In a lecture delivered at the University of Freiburg, August Weisman stated, among many important things about Darwin, this interesting item:

"He studied the picture gallery in Cambridge, and later the National Gallery, in London. He gained the entrance to a musical circle, and derived great pleasure from music, though curiously enough, as he tells us, he was almost destitute of 'ear' and could not even whistle 'God Save the King' correctly. He was thus one of those rare persons who are exceedingly sensitive to the emotional effect of music and yet possess little or nothing of its physical basis, the sense of tone."

There are some musicians deeply interested in the movements of science, and I know some who follow scientific contemporary history with keen interest. A book of a scientific character which I gave to Pachmann disclosed that he had been keeping abreast with modern philosophy and science. Harold Bauer is a student of the modern scientific movement. Loeffler is abreast with it. Philip Hale is immersed in it. Godowsky has gone into the mysteries of Greek philosophy and knows the schools, and is alive to the whole scientific and philosophic schemes of the day and their development. Richard Strauss is an advanced scientific thinker and a Haeckelian, notwithstanding his Nietzsche devotion; I think he is a mere materialist; he impressed me so. This is merely a superficial survey and I refer to those only who momentarily appear to me. Bruno Oscar Klein is a scholastic. E. A. MacDowell was metaphysical, and I use this term definitely to indicate the contradistinction to modern science; even the science of mind in the modern sense. A. J. Goodrich is scientific; that is, his mind is accelerated in action more by the study of science than by the study of its discouraging commentators. Bernhard Ziehn, of Chicago, the most profound musician in America, the greatest of living theory authorities, is German Modern Philosophical, Scientific, Schopenhauer, Hartman and Wundt. When I see Walter Damrosch conducting he seems to me a Theosofist. Van der Stucken is completely equipped in modern French and German philosophy.*

Darwin must be interesting to a musician anyway, because of his discovery of the "struggle for existence." The corollary, "the survival of the fittest" is not so applicable in music, for if the fittest were the survivors, a good many musical people now living would be dead. Yet in the long run, in the final solution of the musical problem, the law will be tested again, triumphantly. Darwin was not, as is popularly supposed, one of the evolutionists; his law of Natural Selection supports the system or plan of evolution with the most efficient evidence, but evolution as a plan of the universal system is

*It may be best to state that I do not refer here to the literary accomplishments of the above mentioned musicians, this being an altogether different question. I am merely speaking of certain tendencies discovered in certain minds of men whom I happen to know as musicians.

derived from Buffon and Lamarck, and is transmuted into a philosophical system by Herbert Spencer. Darwin's exhibition of the law of Natural Selection marks an epoch, as did the laws of Copernicus and of Isaac Newton, and his immortality is as assured as that of his scientific predecessors.

The great mental struggle has always been between the advocates of a creation by design and the supporters of the theory of evolution or creation by gradual development. Darwin gave a tremendous stimulus to the latter claim through the exhaustive evidence presented in his "Origin of Species," in which he established the law of Natural Selection, a much misunderstood law, even today. August Weisman, whose remarks regarding Darwin's lack of musical sense I quoted above, and to which I will return, differed with Darwin on several very essential points, and he created quite a diversion. Weisman's theory of heredity is built on the continuity of the germ or germ cell or germ plasm, in which the qualities of heredity are buried or centered. Darwin in his theory of pangenesis, one of the most profound studies of all he made, claims that the acquired characters of parents, acquired during life, first through hereditary capacity of assimilation and then through the effects of the environment, could be delivered or handed down and would appear as inherent character in the descendants. Very naturally, according to Darwinian principle, the Weisman theory is a step backward, leading again to creation by design. Nearly all the contention, or what is left of it that has scientific value, makes these principles the storm centers.

Darwin's Ear.

Weisman, as quoted above, says that Darwin was exceedingly sensitive to the emotional effect of music and yet possessed little or nothing of the sense of tone, the physical basis of music. He is therefore enrolled in the large host of intellects to whom the sense of music in that sense was a dead letter. The



MLLE. RUBINSTEIN.

She danced the chief role in the ballet "Cleopatra," Russian Opera, Paris.

English Universities for more than a century have turned out hundreds of musical bachelors and doctors who must have lacked that sense although many of them wrote scientific essays and works on the purely mathematical features of music. The tone sense was also a matter of curious misconception by Herbert Spencer. I know a remarkable analytical musician who wrote twelve part fugues—some published by Breitkopf & Härtel—who could not write

a melody that would be accepted by the musical world and who heard the symphonies just as he analyzed them in reading the scores namely as architectonic works their construction only interesting him and their subjects being heard only as parts of a system of notal construction according to rule. If a composer did that part of his work scientifically, this musician would be carried off his feet by the science; but the art—to that his mind was inaccessible. I know a music critic on one of the New York daily papers who cannot indicate when a passage of a composition passes from the major to the minor mode or the reverse; I mean at the moment when that takes place he cannot signal it to you. All of us who claim to be musical, can even, to an extent, even in a first heard work, anticipate it. Yet this man is supposed to be a critic of music—an impossibility, lacking that gift, the first essential in the sense of tone.

The fact that Darwin did not possess the tone sense did not prevent him from enjoying music in his own way, and that privilege is an individual one which none of us can dispute. In his case the absence of the tone sense was supplied with genius of a high order, probably as high as that of Aristotle when future history places him. Gen. Grant could not whistle "Yankee Doodle." Napoleon was tone deaf. Goethe could not understand what Beethoven was pursuing; it was incomprehensible to him. Bismarck took a superficial interest only in music. Peter the Great when he was in the Netherlands refused to listen to the organ and took no interest in Von Ostade or Teniers—did not care to look at a Rembrandt. Wellington was dense on music. Cromwell liked the drum, but discouraged music.

The self conscious possession of the tone sense is an incomplete æsthetic gift unless it is accompanied by the power to discern the absence or the presence of the tone sense in others. It is useless to discuss music except on the basis of such self consciousness. To discuss music without it is like discussing philosophy and science without any agreed terminology. People in music must first know that they have mutually the accepted sense of tone; then they can go ahead and discuss; otherwise it is only a quixotic combat. Qualities and defects cannot be debated until they are insulated by such an agreement. The present tumult in musical discussions could be avoided if we were first sure of our premise, which rests in the question: "Is my adversary possessed of my sense of tone; or do our tone senses agree?" That question comes first; then comes anything you please.

Survival of the Misfit?

The New York Sun has the distinction of receiving some of the best thought from correspondents who are gifted with certain senses that enable them to get subjects in proper co-ordination. Here is a letter printed a few weeks ago in that paper:

MUSICAL COMEDY.

IS IT THE PUBLIC OR THE MANAGER THAT WANTS FLUDDUB?

To the Editor of the Sun:

SIR—Every one will agree with the sentiments of your paragraph about the scarcity of good operatic librettos and the idea of the Metropolitan Opera House offering a prize for a decent book, as well as the music to go with it. You add: "The man who writes the libretto should know his business." Of course; but as matters stand now the writer has to know, primarily and altogether, the business of the manager.

Some time since I wrote you on the subject of a musical satire I had perpetrated. This is still in abeyance, but its progress is being marked by some interesting incidents. I interviewed a somewhat celebrated composer on the subject, and said to him, in my usual artless way: "We all know you are capable of writing good music. Then why don't you? Is it because you can't fit respectable strains to the words you get, or is it the fault of the managers, who insist that the public doesn't want anything but the trash that is at

present provided?" He answered: "Yes, and yes." Still another composer did I approach. "Why do you write such balderdash?" I ventured. "Because the public demands it," he replied. "Won't you substitute the managers for the public?" I suggested. He would readily. Visiting a voluminous writer of musical comedies I expatiated on the glory of his apartment. "Yes," he sighed, "I got all this magnificence by writing 'rot.' I have to do it."

So you see, there are librettists and composers crying out to be good. It is really a moot question, considering the percentage of successes and failures during the last season, whether the managers actually do know what the public wants. I am acquainted with nearly every manager in the city, but I certainly wouldn't at the present moment submit my libretto to any of them, as I know it would be immediately rejected. Gauged by their rule it would not be worth a cent.

It has been suggested that in the presumed state of public feeling a betwixt and between trial should be made of half decent words and music so as to train the audiences to better things. Alas! that's the old story of the man who wishes to give up drink by degrees. He can't do it. Besides, educating the public is a pretty expensive task. As a matter of fact it is educated, but can only get "best sellers" when it really wants sensible, well written books. THESPIAN.

NEW YORK, July 15.

How can we tell what the public wants in the line of music? We know what it wants after it has taken it, and never has the public taken any worse music than it has been taking. What it has taken is so thoroughly abominable that it cannot be duplicated, notwithstanding all efforts to do so. Not only has the dribble of text scarce been surpassed by the rot of music, but the two taken together have made us a musically misfit nation.

Our new copyright law offers a premium on American musical rot and drives the competent and gifted composer to Europe, where many American composers now reside. The composer of shoddy, piratical, disgusting comic opera lives in a gilded flat and uses the daily paper critic to advance his interests. Why not? That is his business. He must do all in his power to back up a copyright law that drives the real American composer out of the country, for the progress or advancement of the genuine and sincere and gifted composer is the one dangerous menace to the present vicious condition. Vide MacDowell.

The managers have nothing to do with it except to be misguided, because they have no musical judgment no matter if they can point to many successes made by musical trash. They accept certain interested views and then do what managers always do—they take chances. If the trash succeeds—and usually it does—well then, that proves that their musical judgment was *ne plus ultra*; it also proves that they knew the taste of their public! What a delusion!

The public takes what is given to the public. The Paris public rejected "Faust" and "Carmen" at the first performances of each of these operas. There they are now performed constantly and all over France, all over Europe and very often in our dear land. What has become of our American operas that were not rejected by the public? Are they in any opera house or theater repertory? Is there one? Is it not necessary to turn out new ones constantly because the old trashy stuff, forced down the throats of the New York public at a loss, in order to make the "long run" in New York appear to the country at large as a success, does not survive, after all?

Darwin was right. The unfit cannot live long and certainly cannot survive.

Too Previous.

One of our most absurd habits, habits that make us look like a lot of simians, is the announcement in advance, of great operas even before the composers have composed them. Remember the case of the composer Converse of Boston, whose opera had a few amateurish performances in Boston

and was endorsed by its local and friendly critics? Mr. Converse has no right to feel ill disposed toward those papers which, like THE MUSICAL COURIER, suggested that criticism and comment on his work be dispensed with until the opera had been properly presented. The spaces of pages of daily papers were devoted to the opera and yet—behold, it was rejected. It was not even tested—a great wrong to Mr. Converse, a wrong the Metropolitan should right.

It is our style to brag and blow and bluster and boom operas and operettes before they are produced and then—should they reach production the natural result obtains, for they have been so over puffed and expectation has been driven to such a point of exaggerated anticipation that even should merit be found it cannot be recognized. Too much is wanted; more than such a composer can possibly supply after such a demonstration.

Several years ago Albert Mildenberg became angered with this paper because it refused to give space as other papers had to a grand opera composed and projected by him. I told Mr. Mildenberg, frankly, that it was an error, nearly irreparable, to go into extravagant discussions and newspaper descriptions and advance notices and statements of possible production, etc. That the thing to do, after having composed an opera, was to do the best to meet the conditions and to have it produced; that this paper could not publish vague notices about possible or probable productions, and so forth, and so forth. If Mr. Mildenberg will read those announcing papers to-day, years after the publication of their articles, with large, bold headlines, etc., and interviews, he will read the method itself that prevented a test of his opera. Expectation had been driven so high that no manager could have afforded to assume the risk of staging the work. It is no distrust of the work itself, for there can be none on general principle; it is a distrust of the boom that weakened the project and to this day Mildenberg's opera rests on the shelf when it should have been heard. As a musician he is far ahead of many a composer who has the "pull" with our local American forces to get an opera staged. And yet Mildenberg found fault with THE MUSICAL COURIER for not assisting in burying his first born still deeper. How queer the world is. Isn't it a device to make us all appear foolish? It looks so. Thousands of dollars wasted on cables, articles, space and time, brain and no brain announcing American operas that are never heard or when heard are heard no more. Why not say nothing, produce the opera and let it have its own say? In that manner the public taste can quickly be gauged. But to screw up expectation first, exaggerating it in order to create a demand, is in nine of ten cases a forerunner of disaster.

It looks now as if the competition offered by the Metropolitan Opera House will end in a long delayed decision. The material cannot be carefully examined until the next season is over and then will come the great struggle between competitive forces to secure the best that Europe will offer, which means no proper time to look into opera scores—manuscript too!

The American composer who is conscious of his merit, who feels that he has a meritorious work ready and who is not classified among the composers called American as identified with public and political and local pull, must come to Europe and appeal to the proper authorities here, not on the strength of being an American but because he is a composer. Contrary to the custom at home, it will not militate against him that he is an American, nor will any copyright minimize his chances except his own American copyright, which was enacted because he showed no desire to demand a hearing and expressed no intelligent view on this all important topic—affecting vitally his very artistic existence.

There is no truth in the report that Cosima Wag-

ner has made arrangements with the Paris Grand Opera for the production there of "Parsifal."

Caruso, who sings August 1, 5 and 9 at Ostend, receives \$10,000 for the three appearances—unheard of in Europe. He will sing in several German cities but immediately after Ostend makes a British tour under Quinlan of London, who is also manager of the celebrated Beecham Symphony Orchestra, to be heard this coming season in America.

There is to be a Richard Wagner monument in Munich, the city having given the space opposite the Opera. Subscriptions may be sent to Rudolph Büttner, a gentleman of standing, Hildegard Str. 7, Munich.

BLUMENBERG.

THE Italian Grand Opera Company will begin a season of grand opera at the Academy of Music, beginning September 4. "La Gioconda" is to be the opening work. Some of the best known singers of the company are: Mesdames Adaberto, Gonzaga and Ferrabini, sopranos; Mesdames Fabbri, Tanfani, Delcampo and Perego, mezzo sopranos; Messrs. Pacini and Segura, tenors; and Messrs. Wulman, Lucerti, Barocchi, Sampieri and Gravina, basses and baritones. The conductors are Messrs. Jacchia, Angelini, Avitabile and Luchetti.

ACCORDING to some of the big financiers, the United States is on the eve of a great reign of prosperity. Let us hope that members of the musical profession will get some of the emoluments which are to be passed around without fear or favor. Let the new era of prosperity begin by cutting down the number of deadheads at concerts.

THE historic decapitating machine, the guillotine, has been restored to service in France, having made its reappearance at Paris last week after a period of fifteen years of disuse. The way the pitch is murdered at the Grand Opera there ought to be made a capital crime.

MADAME NIKISCH, wife of the famous conductor, has finished a comic opera, "Meine Tante, Deine Tante" (My Aunt, Your Aunt), for which she wrote both the book and the music. The premiere is to take place at Berlin next winter under the direction of Arthur Nikisch.

It would be interesting to make a tour of the leading American universities and colleges and ascertain what has been accomplished by the Departments of Music in those institutions.

AN English contemporary says: "A young postman named Combes has won a first prize for singing at the Paris Conservatoire." For the accurate delivery of his notes, of course.

THE Evening Mail says that a downtown restaurant advertises as one of its attractions, "grand opera and music." The distinction is admirable, even if made unconsciously.

THE Tariff Bill has passed, but none of THE MUSICAL COURIER's recent suggestions seem to be embodied in the measure. Merely an oversight, we feel quite sure.

THIS comes from Pittsburgh: "What is the difference between a muffled brass instrument and a speechless cow?" "One is a muted horn; the other is a horned mute."

THAT crunching sound is the noise of singers, pianists and other kinds of players girding up their loins for the season of 1909-10.

A CORRESPONDENT asks: "What is the best singing method?" Yes.



VARIATIONS

Today this is a column of quotations. "By necessity, by proclivity and by delight, we all quote," said Emerson.

From time to time the question crops up and is discussed as to whether we shall or shall not have music with our meals at restaurants. Jerome K. Jerome, in his "Diary of a Pilgrimage," has an amusing dissertation on art and alimentativeness as practised in Germany:

All through our meal we had to keep time with the music.

We ate our soup to slow waltz time, with the result that every spoonful was cold before we got it up to our mouth. Just as the fish came, the band started a quick polka, and the consequence of that was that we had not time to pick out the bones. We gulped down the white wine to the "Blacksmith's Galop," and if the tune had lasted much longer we should both have been blind drunk. With the advent of our steaks, the band struck up a selection from Wagner.

I know of no modern European composer so difficult to eat beefsteaks to as Wagner. That we did not choke ourselves is a miracle. Wagner's orchestration is most trying to follow. We had to give up all idea of mustard. B. tried to eat a bit of bread with his steak, and got most hopelessly out of tune. I am afraid I was a little flat myself during the "Valkyries' Ride." My steak was rather underdone, and I could not work it quickly enough.

After getting outside hard beefsteak to Wagner, putting away potato salad to the garden music out of "Faust" was comparatively simple. Once or twice a slice of potato stuck in our throat during a very high note, but, on the whole, our rendering was fairly artistic.

We rattled off a sweet omelet to a symphony in G— or F, or else K—I won't be positive as to the precise letter, but it was something in the alphabet, I know—and bolted our cheese to the ballet music from "Carmen" After which we rolled about in agonies to all the national airs of Europe.

Rudyard Kipling's recent and widely quoted poetical effusion does not seem to have added much to his laurels, judging by the shower of criticism that has been poured over him from all parts of the globe. Even in placid Philadelphia, the Examiner lets loose this vilifying verse in prose:

Alas for R. Kipling! When he was a stripling, and filled with the fire of his age, he looked like a dinger—the al-firedest singer, that ever wrote rhymes by the page. His harpstrings he pounded, with vim till they sounded, like strains of a Homeric brand, and people, in wonder, inquired who in thunder, was filling with music the land. "At last—now we know it—the world has a poet, who'll set all the rivers afire," in this way we hailed him, when critics assailed him, and knocked on his bargain sale lyre. The years have been flying, and old bards are dying, and some of the young have been called; and Rudyard the rhymist is now an old timer, string-halted and painfully bald. And harder and harder, with counterfeit ardor, he whangs at his lusty old lyre; it's kept caterwauling and wailing and squalling, when it ought to be flung in the fire. O-hush up its clangor! In sorrow, not anger, we proffer this little request; let's think of the stripling—the long vanished Kipling, and let the old man take a rest.

Under date of July 28, Ossip Gabrilowitsch writes as follows, and his own statements ought to set at

rest the alarming rumors that have been spread regarding his condition:

I am a great deal better now, in fact I consider myself no more a patient since I am out of the hospital, and there is no trace of my illness left, except that my ear is still bandaged and will remain so for a week or two. I am taking daily walks and drives in Central Park, and am enjoying four big meals a day at this private sanitarium, where the food is excellent. The doctor says I can go to the country next Thursday or Friday.

Yesterday I went to the doctor's office and there for the first time after the operation my hearing was tested. To my joy the doctor discovered that I could hear the slightest whisper at a great distance—in other words, that my hearing was just as fine as it had ever been before.

During my illness I got nearly two hundred letters from all parts of the world, most of these people having heard of my illness through THE MUSICAL COURIER. Would you mind having it now stated in the next issue of THE MUSICAL COURIER that I have entirely recovered, that my hearing is absolutely unimpaired, that I am out of the hospital enjoying a rest in the country, and that I intend to sail for Europe on or before the first of September?

You would render me a great service, and you would also render a service to my friends and those interested in my doings, since there is no quicker and more efficient way of reaching them than by THE MUSICAL COURIER.

Yours, as ever, cordially,
(Signed) OSSIP GABRILOWITSCH.

And while we are indulging the easy habit of quoting, let the Florida Times-Union come forward and contribute:

Henry James, the American novelist, lives at Rye, England, one of the Cinque Ports, but recently he left Rye for a time and took a house in the country, near the estate of a millionaire jam manufacturer, retired. This man, having married an earl's daughter, was ashamed of the trade whereby he had piled up his fortune. The jam manufacturer one day wrote Mr. James an impudent letter, vowing that it was outrageous the way the James servants were trespassing on his grounds. Mr. James wrote back:

"Dear Sir—I am very sorry to hear that my servants have been poaching on your preserves.

"P. S.—You'll excuse my mentioning your preserves, won't you?"

The Times-Union need not mind if the present reader is informed that the bon mot does not belong to Henry James, but to W. S. Gilbert, of "Mikado" fame. Imagine Henry James saying anything funny and getting it into one line, at that!

In wading through the realms of piano studies which litter the path of the seeker after technic, it is rare to come across any volume of value unless labeled with the familiar names of Czerny, Cramer, Clementi, Chopin—the four C's—Moscheles, Tausig, Loeschhorn, etc. An exception will be found in a work called "Mansfeldt Technic," published by Leo Feist, of New York. The compiler (or rather author, for the book boasts originality in content and arrangement) is Hugo Mansfeldt, the veteran San Francisco pianist and pedagogue. He departs entirely from the traditional texts in the "daily study" recipes—five finger exercises, major scales, minor scales, arpeggios of the triads and of the seventh

chords, octaves in scales and arpeggios, etc. To appreciate the deep thought and skillful analysis expended by Mansfeldt on his subject, it is necessary only to read his remarks on scales:

"There are two natural defects of the hand which demand constant daily practice to overcome. One is that, owing to the formation of the hand, we find it difficult to play with the fourth and third, and fourth and fifth fingers. It is a fallacy to suppose that mere five-finger exercises and scales will equalize the fingers. Let us examine, as an instance, the scales as taught in instruction books and as commonly practised, 12 major and 24 minor scales (harmonic and melodic). While playing these scales through five octaves, ten times up and down, which can be done by a fairly good pianist in from thirty to forty minutes, the first finger (the thumb) is used 7,200 times, the second finger 7,440 times, the third finger 7,200 times, the weak fourth finger 3,460 times and the weak little finger 180 times only. In other words, during about half an hour's practice of these scales, the motion from the first to the second finger is made 7,200 times, the more difficult motion from the third to the fourth finger is made 3,460 times, and the exceedingly difficult motion from the fourth to the fifth finger is made 180 times only. Anybody can see the absurdity of supposing that such use of the fingers will equalize them, or, in other words, give the same strength, mobility and freedom to the weak fourth and fifth fingers, that the other three possess; when it is well known also that a strong muscle by judicious exercise gains strength at a far greater rate than a weak one with the same amount of exercise."

The rest of the "Mansfeldt Technic" contains in all its departments material as clever and helpful as the chapter on scales. Any one seeking the practical road to the pianistic Parnassus should consult Mansfeldt's teachings, together with the balance of the technic mongers.

THE MUSICAL COURIER concert reporters agree to taboo the expression "digital dexterity" in their reviews next season, provided all other writers on music do the same.

Rural New Hampshire's habit of teaching children to learn their multiplication table by singing it to the tune of "Yankee Doodle" is not a new invention by any means. At a dinner of the New England Society, on December 22, 1877, Horace Porter made a speech, wherein he said:

The worst form I have ever known an invention to take was one that was introduced in a country town, when I was a boy, by a Yankee of musical turn of mind, who came along and taught every branch of education by singing. He taught geography by singing, and to combine accuracy of memory with patriotism, he taught the multiplication table to the tune of Yankee Doodle. This worked very well as an aid to the memory in school, but when the boys went into business it often led to inconvenience. When a boy got a situation in a grocery store and customers were waiting for their change, he never could tell the product of two numbers without commencing at the beginning of the table and singing up till he had reached those numbers. In case the customer's ears had not received a proper musical training, this practice often injured the business of the store.

The picture of Wagner, on this page, was sent to "Variations" by that wicked Parisian, J. F. Delma-Heide. The composer of "Tristan and Isolde" probably never dreamed that his face mirrored such tell-tale evidence as is shown here.

Everybody who ever has had to face an audience with a personal performance of some kind will feel for the young man told about by the Success Magazine:

The Shakespeare Club of New Orleans used to give amateur theatrical performances that were distinguished for the local prominence of the actors. Once a social celebrity with a gorgeous costume, as one of the lords in waiting, had only four words to say: "The Queen has swooned." As he stepped forward his friends applauded vociferously. Bowing his thanks, he faced the King and said, in a high-pitched voice: "The swoon has queened." There was a roar of laughter, but he waited patiently and made another attempt: "The swoon has cooned." Again the walls trembled and the stage manager said, in a voice which could be heard all over the house: "Come off, you doggoned fool!" But the ambitious amateur refused to

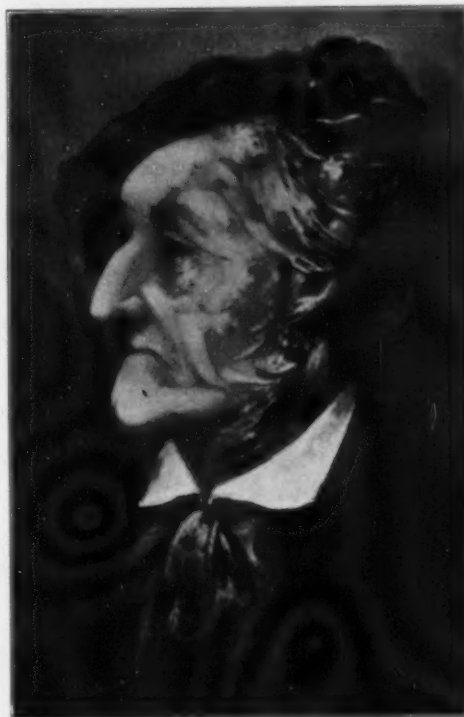
surrender, and in a rasping falsetto, as he was assisted off the stage, he screamed: "The coon has swooned."

Has it really come to such a pass with us musically as this:

Mrs. Givem—What will you do with this dime?
Weary Willie—Pay for a musical education, lady.—Harper's Bazar.

Henry T. Finck advances the proof that the passionate press agent is not a modern product in music. Finck recalls a flamboyant announcement in the London Daily Advertiser of July 11, 1765:

To all art lovers: The greatest wonder of which Europe, nay, the whole world, can boast, is, without possibility of contradiction, the little German boy, Wolfgang Mozart; an eight year old boy, who has aroused—for the best of reasons—the admiration not only of the most prominent men of Europe, but of the leading musicians. It is difficult to say what causes the greatest astonishment: his playing on the harpsichord or his reading at sight and singing, or his capriccios and fantasias, or his compositions for various instruments! The father of this wonder-boy, who is compelled, in compliance with the wishes of divers ladies and gentlemen of the aristocracy,



WAGNER AND THE WOMEN.

to postpone his departure from London for some time, wishes to provide opportunity to hear the little composer and his sister, whose musical ability is beyond all praise. Performances every weekday from 12 to 3, in the large hall of the Swan and Hoop Hotel, Cornhill. Admission 2 sh. 6d. per person. (The two children also play four-handed together on the same harpsichord, with a handkerchief on the keyboard, so that they cannot see the keys.)

Fritzi Scheff, formerly of grand opera fame, and now a comic opera queen, is credited with a bon mot that constitutes a good joke on the Metropolitan Opera House. Fritzi (now Mrs. Fox) was showing her mother, Anna Jaeger Scheff, the opera house in which the daughter had made her debut. She took her mother all over the stage and into the auditorium, and finally she led her to the dressing rooms. "This is where I dressed, mamma," she said, "when I was nobody."

Follows a translation from Ars et Labor, the newsy Milan monthly, in its issue of July 15, 1909:

THE MUSICAL COURIER of New York, a periodical of large size, rich in illustrations, news, articles and advertising, is, without any doubt, as are all other things of American nationality, the best newspaper of the world—in fact it is sufficient to be American to attain that degree.

Being of such high standing, how could such a concern have any consideration for, we do not say for its colleagues, but for the very humble European press, which is so antiquated, so behind on account of old prejudices, including the one regarding literary and artistic property?

These are things of another world, or rather of the Old World.

In fact, the wealthy periodical has condescended to find to its taste one of our caricatures, among the American sketches published in Vol. 15 (January) of Arts et Labor, and has calmly reproduced the same in its columns, of course without giving credit to the source.

It is not that we complain about it—oh, no! We understand too well that it would, on the contrary, be our duty to thank our American colleagues for the honor which they have done us. It is for this reason that we point out the "preference" which has been accorded to us. However, in Italy, we call such a proceeding by another name. But these are distinctions too subtle for the mind of the Americans, although they might serve as a subject on which that impudent humorist, Mark Twain, could write a new satirical novel—another second hand one.

The foregoing indictment is a crushing blow for America and THE MUSICAL COURIER, but, so far as this paper is concerned, its editors are innocent of the charge, and, in matters of plagiarism, as pure as the driven snow. A friend of this column sent the caricature in question—an exceptionally clever one, by the way—with the remark that he had "cut it from some Italian paper." As the cartoon was timely, THE MUSICAL COURIER used it at once without waiting to trace the source of its origin. This is not done as a rule in THE MUSICAL COURIER editorial rooms, and shall not be done in future, whenever it be possible to avoid uncredited quotation or reproduction. Apologies are herewith extended to Ars et Labor, with the hope that the incident will not cloud those cordial relations which have so long and so strongly bound together the peoples of ancient Italy and the free citizens of the glorious American Republic. As we glance backward over the pages of history—but space forbids very much of a glance today.

At one time in his career Hans von Bülow was engaged as private music tutor to the three daughters of a Polish nobleman. Von Bülow lived on his employer's estate, gave each one of the fair trio a lesson every single day, and played for the noble and his guests in the evenings. For this work Bülow received the sum of 400 thalers (\$300) per year. Later at Stern's Conservatory in Berlin, Von Bülow was given the same salary for teaching nine hours a week. For each extra hour's teaching beyond that time he was allowed one thaler—or 75 cents in American money! No progress in music? Compare Von Bülow's beggarly pittance of that period with the salary paid Godowsky today at the Royal Vienna Conservatory—\$21 per hour!

LEONARD LIEBLING.

SQUIRREL ISLAND, Me.

Emma Gleason, Pupil of Sulli, Wins Triumph in Rome.

Emma Gleason, a talented soprano of New Haven, Conn., has returned to America after filling a successful engagement in Rome. Miss Gleason will continue her studies of operatic repertory under her master, Giorgio M. Sulli, and it cannot be long before more triumphs will be recorded for her. The following is a free translation of an extract published by Il Rinascimento, in Rome, July 8, which refers to Miss Gleason's triumph as Martha:

The role of Martha was assigned to Emma Gleason, who was really admirable, showing finesse in her singing and much feeling in the part. This refined singer throughout the opera showed a highly artistic method, which the audience appreciated, for the artist was rewarded with prolonged applause. Miss Gleason's beginning of a career was most happy. If there is truth in the old proverb, "What is well begun is half ended," we must declare that a very bright future is in store for her.

Max Guetter Dead.

[By Telegraph.]

MINNEAPOLIS, MINN., AUGUST 9, 1909.

To The Musical Courier, New York:

Max Guetter, first flutist of the Minneapolis Symphony Orchestra, died yesterday at St. Barnabas Hospital.

HAWLEY.

Some society women in Brussels have undertaken to provide music for the patients in hospitals. They engage singers and players who perform in a room of the hospital for all who can be safely brought there. Then the musicians visit the separate wards and rooms, and entertain those whom it would not be safe to take out of their beds.



CHICAGO, ILL., August 7, 1909.

Myrtle Elvyn is summing at Twin Lakes in northern Wisconsin.

Virginia Listemann, who has just completed a very successful engagement at the Alaska-Yukon Exposition, will return to Chicago in September to reside permanently.

Mrs. and Mrs. Walter Spry are spending their vacation in Maine.

The summer term of six weeks, always a feature of Chicago's principal schools and colleges, has just closed. From now on until after Labor Day, there is practically a cessation of teaching, and nothing in the way of music but the summer park genre. Registration begins early in Chicago for the ensuing year. Before the close of the summer term the books begin to fill with the new applicants. From all present indications, Chicago's teachers will have a very prosperous 1909-1910 season.

Mrs. Stacey Williams has some exceptionally fine material among the pupils enlisted with her for the summer term. Among her more promising male voices is a young bass, Robert Ball, who has a voice of liquid, resonant quality, and a fine conception of things musical. Mrs. Williams has also a young coloratura soprano who gives great promise, in Geraldine Brace, who has traveled abroad with Mrs. Williams as one of various parties this enterprising teacher has on several occasions chaperoned abroad for study and recreation. Miss Brace, who is a Janesville, Wis., girl, will eventually be heard in concert.

Grace Stensland Nelson, who has been associated with the Sherwood school for the last two seasons, in the vocal department, will open her own studio in the Fine Arts building, early in September.

Mrs. Theodora Sturkow Ryder, pianist, will play the Arensky concerto with the New York Symphony Orchestra at Ravinia Park, August 9.

Chicago will add another member to her increasing list of competent teachers and vocalists this early fall, in the personality of Elizabeth P. Oliver, dramatic soprano, who has just returned from Paris where she has been studying with King Clark, and Madame Viardot, in voice and oratorio interpretation. Mrs. Oliver has long been associated with professional work, both as teacher and soprano soloist. She was for several years soprano soloist and director of two choirs in two different churches in Washington, Georgia, and from where she brings a large class of pupils who will continue their work with her here in Chicago. Mrs. Oliver has made a special study of oratorio, and has memorized the roles of "The Mes-

siah" and "Elijah," which she has sung in public many times. Deciding on Chicago as a permanent place of residence, she declined the very lucrative position offered her at the National Cathedral of Washington, D. C., as head of the vocal department. Mrs. Oliver will open her own studio in the Fine Arts Building early in the fall.

Mary Barton Shastid, of Hannibal, Mo., passed through Chicago this week en route to Petersboro, Vt., to study the MacDowell compositions with Mrs. MacDowell, widow of the composer. Mrs. Shastid, who is one of the most artistic pianists of the West, and an enthusiast on the subject of the MacDowell piano compositions, has over fifty MacDowell works memorized, and never fails to include one or more on her programs. At the convention of the Missouri State Teachers, held this last June, she played the "Tragica" sonata, which was received with great enthusiasm. Mr. and Mrs. Shastid conduct one of the leading schools of the West, Mr. Shastid also being a pianist of much ability.

Frank Ormsby, Tenor, a Man of Pluck.

Frank Ormsby, the American tenor, belongs to the limited ranks of artists who rise rapidly through sheer pluck and determination. He has a fine voice and is a



FRANK ORMSBY.

musician of sound attainments, but those qualities without force will not do much for a singer or a man in other professions. In the concert and oratorio field, Mr. Ormsby occupies a unique position and he has achieved it all within four years.

Mr. Ormsby came from Denver, Col., four years ago and since then he has filled engagements with the leading musical clubs in many States. Each season has found him with new friends to his credit. The fact that he has sung with all the best choral conductors of the country is a tribute to his sterling artistic and personal qualities.

In writing of Mr. Ormsby one of the prominent musical directors said:

"Mr. Ormsby's singing is his best recommendation."

The following is a list of cities and towns where Mr. Ormsby sang last season:

New York City; Philadelphia, Pa.; Washington, D. C.; Milwaukee, Wis.; Minneapolis, Minn.; Hamilton, Ont.; Brooklyn, N. Y.; Albany, N. Y.; Springfield, Mass.; Harrisburg, Pa.; Wilkes-Barre, Pa.; Lancaster, Pa.; York, Pa.; Carlisle, Pa.; Selinsgrove, Pa.; Providence, R. I. (twice); Peace Dale, R. I.; Pittsfield, Mass.; Akron, Ohio; Lynn, Mass.; Rochester, N. Y.; Geneva, N. Y.; Torrington, Conn.; Keene, N. H.

MUSIC IN BUENOS AIRES.

BUENOS AIRES, July 9, 1909.

We had a Fourth of July banquet here, and a celebration concert in the American Church hall.

Our new minister here will be a popular one, and American interests will no doubt be fostered by his presence in our beautiful city. Today, July 9, is the day celebrated by the Argentines, as their day of independence and all the country is on dress parade. The national anthem was sung by thousands of children in the Plaza Victoria, at sunrise, and the numerous pupils of the schools, the marines and soldiers of every degree are dressed in their best, which is second to very few of the countries known to me.

Opera is the leading attraction here, and Paniza was the composer represented at the Colon last night. "Aurore" was given by Constantino and others, to the subscription audience, which fills the house so completely that there is just barely one seat for THE MUSICAL COURIER correspondent. The tickets bring fifteen and twenty dollars, the price demanded by the vendedores or ticket brokers, who advertise in the papers. The management scoffs at the idea that there is any advantage in having its opera productions written up, in an English musical paper, especially one in "Nueva York" as the general opinion here is that people in New York never have good opera, and are paying much money for an inferior article. They have the old world ideas that everything must come from Europe to be acceptable to artistic tastes.

The fiasco of a little opera company from New York has deepened the impression that no good music ever came out of North America.

This was the program of the aforementioned concert given by Americans on the Fourth of July:

America	.....	Lavallée
Piano solo, The Butterfly	.....	Master Harold Gimeno.
Action song, The Flag	.....	Elizabeth and Marion Eccleston.
Solo, The Dear Homeland	.....	Bingham
		Mrs. Baynes.
Violin solo, Habanera	.....	Sarasate
		Maud MacLean.
Reading, Sandalphon	.....	Longfellow
		Mrs. A. C. Deffis.
Quartet, Suwanee River	.....
(Solo) Miss Philpotts, Mrs. Baumann, Mr. Harrison, Mr. Pilliner.		
Piano solo, Romance	.....	Tchaikowsky
		Master Harold Gimeno.
Solo, This Green Lane	.....	Cocke
		Patti Darrah.
Recitation, Rubinstein's Piano	.....	Anon.
		William Field.
Solo, Arm, Arm, Ye Brave	.....	Handel
		Ralph W. Huntington.
Quartet, The Flower of Liberty	.....
Miss Philpotts, Mrs. Baumann, Mr. Harrison, Mr. Pilliner.		
Accompanists: Prof. Welby, Mrs. Storer, Miss MacLean, Mrs. Whitworth.		

The proceeds of the Fourth of July concert were given to the Orphanage Aid and Ladies' Aid Societies.

MRS. T. A. WHITWORTH.

Miss Rennyson at Bayreuth.

[By Cable.]

PARIS, August 9, 1909.

To The Musical Courier:

Press telegrams and private reports received here all speak in glowing terms of the success achieved by Gertrude Rennyson, who sang Elsa in "Lohengrin" at Bayreuth, August 5.

DELMA-HEIDE.

The Jest Eternal.

"Why do you always go out on the balcony when I begin to sing, John? Can't you bear to listen to me?"

"It isn't that, but I don't want the neighbors to think I'm a wife beater."—Kansas City Journal.

Mary Garden returned to Paris recently after a short stay in Switzerland.

Maria Labia and her mother are spending the warm months in Venice.

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HOTEL NOTTINGHAM,
BOSTON, Mass., August 7, 1909.

It is well known ere this that for five weeks, beginning January 3 and ending February 5, the Boston Opera Company will go on a tour of the chief cities of the Middle West, the longest stop being made at Chicago, but the route proper has not yet been announced by the management. It is well remembered that Director Henry Russell made an arrangement with the Metropolitan Opera Company, New York, to the effect that certain artists would be exchanged, that is, new artists could have contracts with both companies. It is stated on good authority that Mr. Russell has an option for the exclusive American rights to produce Debussy's new operas for the coming five years. With the above mentioned exchange system the public here will be able to hear many more new artists and operas than otherwise, and the names of the artists who will sing next season at both houses, that is, at the Boston Opera House and the Metropolitan, are as follows: Sopranos—Frances Alda, Alice Nielsen, Lillian Nordica, Jane Noria, Lydia Lipkowska; mezzo-soprano—Anna Meitschik; tenors—Edouard Clement, Enzo Leliva, Leo Slezak; baritones—George Baklanoff, Raymond Boulogne; basses—M. Nivette, Antonio Pini-Corsi. Concerning the subscription matter: Since the announcement of the subscription list for those of the general public who desired to secure tickets for the forthcoming season was open a great many applications have been received. The tickets

offered for subscription range in price as follows: \$50, \$90 and \$120 per season, and are most desirable seats. Each ticket will be issued in the name of the applicant, becoming his sole property during the season of sixty performances, and as these tickets are transferable, subscribers will be able to sublet their seats whenever they desire, so a suggestion is pertinent: four persons might combine in the purchase thereof, each witnessing a good performance once a week. Application should be addressed to the General Manager, 246 Huntington Avenue, Boston, and marked "Subscription Department." There are many most interesting things connected with the building and getting ready of an important theater such as the Boston Opera House is, and probably the one least discussed is the most important after all. The painting of the scenery is a very important feature, and the list of scenes is constantly being added to out in Swampscott where the work is going on. Even one opera requires as many different scenes; for example, "Aida" has one hundred odd pieces belonging to it, the great Palace scene being sixty-six feet long, and thirty-six feet wide; and "La Gioconda" requires as many as fifty-one pieces. Pietro Stroppa, from Milan, Italy, is in charge of the work, and so comes in for his share in the various opera successes.

The accompanying picture shows Henry Russell after a performance at Covent Garden, London, when Eben Jor-



dan, the president of the Boston Opera Company, took the former out for an outing to Herefordshire, the beautiful country seat of Mr. Jordan's sister-in-law. There Mr. Russell had to "enjoy" all sorts of sports in which he is really very little interested, much preferring to fish for grand opera singers. However, when Mr. Jordan—not Mr. Russell—had landed a lusty fellow in the way of a salmon trout, he forthwith placed it on a bench in the garden, making Mr. Russell hold it with his walking cane until this snapshot could be obtained by him. The situation was a funny one, indeed, for the opera director got just as far as he could from the innocent fish, and seemed to be infinitely relieved when it was handed over to a waiting servant.

Luther O. Emerson, the noted writer of church music, and who lives at 182 Fairmont Avenue, Hyde Park, one of Boston's suburbs, celebrated his eighty-ninth birthday one day last week. During the entire day friends came and went, and in the evening his many grandchildren and great grandchildren gathered at his home. He was always called "Professor Emerson" by his friends and acquaintances, and is the last survivor of that set of New England musicians who wrote music for the people. At

TRANSCONTINENTAL RECITAL TRIP BY WILHELM HEINRICH

A Transcontinental Recital of "Twentieth Century Songs" is announced by Wilhelm Heinrich, tenor. Middle Northwest, late September; Pacific Coast, October; Middle Southwest, early November. For information, address 149a Tremont Street, Boston, Mass.

the age of twenty-two he composed music. "The Golden Wreath," published as far back as 1856, is well known as Mr. Emerson's work, which became very popular, 350,000 copies being sold. Despite his years Mr. Emerson has recently written a mass in D flat, but as he is totally deaf he never has the pleasure of listening to his own music. While his work comes under the head of "old fashioned music," Mr. Emerson is considered one of the elect musically, and is honored by all who know him.

George W. Chadwick, director of the New England Conservatory of Music, is summering with his family at West Chop, Martha's Vineyard. The name of his house is "Die Bude."

Virginia Listemann, the young soprano, who has been on tour in the cities of the Far West, was recently offered an engagement to sing at the wonderful Greek Amphitheater in Berkeley, Cal., where so many fine artists have sung, but Miss Listemann's contract with her present manager made it impossible to accept the honor accorded her. She has been very successful on her tour, and August 25 goes to Chicago, where she will meet her parents and repair to Wisconsin, to recuperate before she settles down to her regular fall work in Chicago.

A post card has arrived at this office from Henry L. Gideon, organist and director of music at Temple Israel. Mr. Gideon is in Leipsic, where he is doing research work for his anticipated lecture-recitals to be delivered in the fall. Mr. Gideon returns to Boston in September.

Evelyn Fletcher-Copp lectured at Green Acre, Me., July 28, interesting all who heard her; in fact, so great was the enjoyment of the listeners that this woman-artist has been importuned to repeat the lecture at the Inn, as she did last year. Mrs. Copp is very busy with her large class out in an old orchard in a big rambling barn-studio.

Anita Davis-Chase, a pupil of Gertrude Franklin Salisbury, has been engaged for one of Mrs. Hall McAllister's North Shore musicales August 11, her beautiful voice and winning personality making her most desirable for such functions. This artist married only recently, and is well remembered by hosts of admiring friends. She has booked several recitals before October 1, and will be heard in Boston in a recital early the coming autumn. Madame Salisbury is pardonably proud of so gifted a young singer.

Amy Grant, of New York, heard last winter in Boston at the Tuileries, in her artistic reading of "Salome," with Jessie Davis at the piano, has recently given readings on the North Shore, "Pelleas and Melisande" being presented August 6, and "Elektra" is booked for August 13. Among her patronesses are: Mrs. Nicholas Longworth, Mrs. Hall McAllister, Mrs. Joseph Sargent, Mrs. Eben Jordan, Mrs. Henry Russell, Mrs. Amory Elliott, and Mrs. W. H. Moore.

Among the many doings this summer of Marie L. Everett's voice pupils, some are engaged in song recitals here and there and are very successful. Ina Carlow is proving a great favorite in recitals in various Maine cities and towns, and her June program in Portland was attended with royal success, her press notices being unusually fine, and given freely by the best critics of that musical city. Lillian Goldstein, another well remembered pupil of Miss Everett, who sang so beautifully last June in Steinert Hall, is now singing at the Ocean House, Swampscott, where her gifted brother, Hermann Goldstein, is conductor of the house orchestra, as well as violin soloist. Irene Patterson, still another pupil, of Cleveland, Ohio, now making a delightful cruise of the Lakes, has just notified Miss Everett that she will resume lessons with her early in the fall.

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MINNEAPOLIS, Minn., August 7, 1909.

Again has the proverbial dark horse come into his own for, until the announcement of the election of William H. Pontius as director of the Philharmonic Club, no one even suspected that he was in the running. His election was probably a disappointment to the several other aspirants to the post, but they all handsomely concealed their tears and gave him most cordial congratulations, so that Mr. Pontius feels that he can take up the work with the good will and interest of every one concerned. The Philharmonic Club is the oldest and most aristocratic thing in musical circles of the Northwest and the directorship of this society means much in prestige to the man who holds it. Every man who has held the post in the twenty years of the club's life and activities has made it a stepping stone to something greater, the latest example being Mr. Oberhoffer, who made the Minneapolis Symphony Orchestra out of the Philharmonic Club. And so there is no telling what Mr. Pontius will do with it. He is director of the musical department of the Minneapolis School of Music, Oratory and Dramatic Art, and a charter member of the Order of the Golden Cow. He is not saying much about his plans for the coming season and does not seem to have gained in hat measurement since having the post thrust upon him, all of which augurs well for the success of the club under his baton. As far as programs go it is known that at the first concert, November 19, Pierné's "The Children's Crusade" will be given. This was given by the club last year with great success, and it will be given practically the same as before with the exception that the soloists will be different. The second concert will be on Christmas Eve, as has been the custom in years past, and, also as in years past, this concert will be devoted to "The Messiah." There will be two other concerts during the year, but if the

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programs for these are mapped out they have not been announced. President Fischer, of the club, is now in New York looking up the matter of soloists, works, and other things in connection with the Philharmonic.

Captain D. R. Gebhart, director of music in the Kirksville (Mo.) State Normal School, was a visitor in town the first of the week. Captain Gebhart had been in Valley City, N. Dak., looking over the prospect of a change of location to the Normal School of that city, but decided to remain in Kirksville which decision is very gratifying to his friends and associates in music.

The Northwestern Conservatory is making preparations for a large department of expression for the coming year and the faculty will have no less than eight members, making it more than double the size it was last year. Frederic Karr is to be the director of this department, and under him it is expected that a fine school of acting will develop. For the past seven years Mr. Karr has been at the head of the expression department of the Chicago Conservatory and has made a reputation for his work there. Before becoming a teacher he was associated as an actor with Miss Marlowe, Mrs. Fiske, John Drew, E. H. Sothern, and Otis Skinner, leaving the latter's company to go to the Chicago Conservatory. He will have as his principal assistant Mrs. Karr, who is a graduate of the Chicago Conservatory and who spent three years as a student in Anna Morgan's School. Mrs. Karr is especially well known for her monologues, in which she has won distinction as an author and an entertainer. A second assistant will be Bernhard Lambert, a graduate of the University of Minnesota and of the Emerson School of Oratory. The plan of work embraces plays to be studied and given by pupils of the department from such eminent authors as Shakespeare, John Tobin, James Sheridan Knowles, Maurice Maeterlinck, Augustus Thomas, Robert Browning, Richard Brinsley Sheridan, Henrik Ibsen, A. W. Pinero, Henry Arthur Jones, Clyde Fitch, Sydney Grundy, George Bernhard Shaw, M. Rostand, M. Victorien Sardou, Dion Boucicault, Oliver Goldsmith, Augustin Daly, William Gillette, Bulwer Lytton, Björnsterne Björnson, Jean Molière, Frederick Schiller, and Johann W. Goethe. The course is divided into farce, comedy, drama, melodrama, society plays, and tragedy. Mr. Karr expects to put several plays on at some local theater.

Alma Voedisch is in town, and has been for the past week, on business in connection with the Stavrum agency in Chicago. She has on her list the Steindel Trio, Sibyl Sammis-McDermid, Lucille Tewksberry, Marion Green, Jessie Lynde Hopkins, Paloma and Karla Schramm, Henriot Levy, Gertrude Sans Souci-Toomey, Madame Sigme Lund, Josephine Gerwing, and others. She has had an extremely busy week and been very successful in her work. She leaves next Wednesday for Chicago.

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Amelia Pardon, Gifted Pianist and Teacher.

Amelia Pardon, formerly professor of piano at the Royal Conservatory of Brussels, and celebrated as a pupil of Gurickx, has taken up a permanent residence in New York. Madame Pardon made her American debut at the recent convention of the New York State Music Teachers' Association, held at the College of the City of New York. Her playing proved one of the delights of the convention, which lasted for three days, and was attended by many of the leading teachers and musicians of New York City and State.

Madame Pardon has taken studios in the Metropolitan Opera House Building. In addition to her public appearances she will teach and perhaps may accept a position for part of her time in one of the metropolitan schools of music. Madame Pardon combines in her art emotional qualities with the intellectual, and she has the indefinable charm of manner which makes a woman doubly attractive as a teacher. Doubtless many of the clubs and musical societies in the country will in time engage Madame Pardon, and it cannot be long before an artist of her exceptional abilities will rise to universal popularity.

How Strauss Looks.

"You ask me to describe Richard Strauss, and I answer," says the Munich correspondent of a Vienna paper, "that he is exactly the opposite in appearance of what you would fancy him to be. He is a modern musician. He loves surprises, and his appearance is the first of these he inflicts on one. The musician of our imagination clings to the traditions as portrayed in Murger's 'Bohème' as to long hair, flowing cravat and garments out of harmony with the decrees of fashion. Strauss is respectful in the presence of fashion. His coat, of the conventional cut, fits him perfectly. His mustache shows evidence of care, and he wears no artist curls. His hair forms a big lump in the back and seems to have run away from the high, broad forehead dome. Bright, modest, attractive, any of these terms would describe his eyes. Two long furrows lead to the thin lips, under which the bony chin protrudes. That is the picture we see when the velvet folds of the curtain are drawn aside and Strauss appears in answer to applause. He knows just how to gauge these outbreaks and shows himself at precisely the proper moment, remains in sight just long enough to give cause for another salvo and retreats his coming and his going as only a modern master can. Beethoven, Mozart, Wagner—none of them could have done it—but they were not 'modern.'"

Tilly Koenen Engaged by the New York Oratorio Society.

Tilly Koenen, the celebrated Dutch contralto, who is coming to make her first tour in America this season, has been engaged for three performances by the New York Oratorio Society. Madame Koenen will sing with the society at Carnegie Hall, December 1, in the performance of Beethoven's "Missa Solemnis" and in the two performances of "The Messiah," December 28 and 30.

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The Wolfsohn Bureau Plans.

The Henry Wolfsohn Musical Bureau has booked a number of extensive concert tours for the artists under its management this coming season, and which will also include a large number of New York recitals.

Foremost in the list of attractions under the control of the Wolfsohn Bureau is Madame Schumann-Heink, who will inaugurate her season with a song recital at the Academy of Music, Brooklyn, September 29. After her series of twenty concerts in the Middle West and Canada during the month of October, she will return East for her New York recital in Carnegie Hall Saturday afternoon, November 6. Madame Schumann-Heink will be heard at over one hundred concerts between October 1 and April 30, after which time she will make a festival tour during the month of May. Madame Schumann-Heink will appear at five Boston Symphony concerts in December, and will also appear with the Theodore Thomas Orchestra, of Chicago; the Minneapolis Symphony Orchestra, and the St. Paul Symphony Orchestra. Her tour will extend to the Pacific Coast.

Fritz Kreisler, the eminent violinist, will return for an American tour after an absence of two years, and will play at eighty concerts during his season, opening his tour in his own recital at Carnegie Hall, Saturday afternoon, October 23. This appearance will be followed by concerts in Boston, Chicago and other points in the Middle West and East until the latter part of November, when he is booked for twenty concerts on the Pacific Coast, returning East the middle of January.

Of unusual interest and importance will be the coming of Rachmaninoff, the distinguished Russian composer-pianist and conductor, whose first American appearance will be in conjunction with the Boston Symphony Orchestra in New York, Boston and several cities in the early part of November. He will also appear with the Theodore Thomas Orchestra, the Philadelphia Orchestra, the New York Symphony, and in his own Rachmaninoff recitals and chamber music concerts. In some of the orchestral concerts, Rachmaninoff will appear as soloist and conductor, playing one of his own concertos, and conducting on such occasions when one of his symphonies is produced. Of the many Rachmaninoff orchestral compositions, his second symphony in E minor, op. 27, has been rated by many as being the most significant Russian composition since Tchaikowsky's sixth. As a pianist Rachmaninoff has been acclaimed as a fine artist, while his skill as a conductor has won for him renown as an interpreter of the classics, as well as modern compositions. Rachmaninoff's first New York recital will take place at Carnegie Hall, Saturday afternoon, November 20, the program of which will include his popular "Preludes." Rachmaninoff will remain in America until the middle of January, but efforts are now being made to induce him to prolong his tour to the end of February.

An interesting newcomer to be presented by the Wolfsohn Bureau will be Yolanda Mero, the Hungarian pianist, who is meeting with enthusiasm in London at the present time, where she appeared in a series of orchestral concerts and her own recitals. The management was obliged to take a larger hall for the last three recitals in order to accommodate the public. Yolanda Mero will make her American debut Monday evening, November 8, in an orchestral concert at Carnegie Hall.

Corinne Rider-Kelsey will open her season November 10, when she will appear for the fifth time within four

years with the New York Philharmonic Society. Mrs. Rider-Kelsey will also appear in four concerts with the Boston Symphony Orchestra, and will be heard in a series of recitals through the Middle West and Canada.

Madame Mariska-Aldrich, formerly of the Manhattan Opera, will, next season, be a member of the Metropolitan Opera forces, having signed a three years' contract with that institution, which contract, however, will permit of her singing in concert up to January 1, 1910.

Other artists under the management of the Wolfsohn Bureau include Laura Combs, soprano; Margaret Keyes and Janet Spencer, contraltos; Reed Miller, tenor, and Claude Cunningham, baritone.

The Henry Wolfsohn Musical Bureau has, in addition, arranged with the directors of the Metropolitan Opera for a number of Sunday concerts, when they will present Madame Schumann-Heink, Rachmaninoff and Fritz Kreisler.

Broad Street Conservatory of Music a Successful School.

PHILADELPHIA, Pa., August 9, 1909.

Gilbert Reynolds Combs, the musical director of the Broad Street Conservatory of Music, one of Philadelphia's most successful educational institutions, has often been



GILBERT REYNOLDS COMBS,
Musical director, Broad Street Conservatory.

asked to what he attributes the remarkable success of his school. His reply will leave no one in doubt. In his interview, the teacher and leader said, in part:

"This is a question that is quite involved and would take up much space if answered in detail. We will, however, submit the reasons which follow as the basic principles underlying the success of our institution.

"When our school was established some twenty-four years ago we fixed a standard, which is, in brief: to give our pupils a thorough musical education in every sense of the word, not merely a superficial knowledge of any one branch.

"We engaged a faculty of the highest artistic and



MRS. C. GERMAN-KEELER, secretary; J. H. KEELER,
Business manager, Broad Street Conservatory.

pedagogic standing in the musical world, who would appreciate our aim and who would have the ability to make its realization an established fact.

"We realized early in our career that to satisfy our pupils was the principal element of our success. And we find that by living up to the standard which we have set for ourselves we completely subserve this end.

"Taking into consideration the merits of our school we charge the lowest price possible for tuition consistent with its value to our pupils.

"Our school is divided into three departments in reference to its management, i. e., the director, the secretary and the business manager. Each department has its specific functions."

The Grand Opéra in Paris receives a government subvention of 831,000 francs, and the Opéra Comique one of 300,000 francs. This means that one-fourth the price of every seat at the first named house and one-tenth of the price of every seat at the other is paid by persons who do not benefit by it, and perhaps never go to the theater at all.

Carl Streitmann, who created the title role of Johann Strauss' "Gypsy Baron," in Vienna, sang it for the thousandth time the other day in the same city and theater.

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St. Paul, Minn., August 7, 1909.

That Aurelia Wharry will have a great success here seems beyond question, for wherever she has gone since her return from abroad she has met with a splendid reception, and everyone here who has heard her is talking of her lovely voice and the manner in which she uses it. She is not, by any means, new in recital work because before coming to this country she was heard in recital in Florence. One of her most successful appearances there was before the Lyceum Club, under the auspices of Mme. Ancona. At this time (last April) she divided the program with a pianist, singing two groups of songs. She had for her accompanist William C. Stickles, a well-known American pianist who was studying in Florence. Miss Wharry will probably have her St. Paul studio in the new Wick building, and is making arrangements for a studio in the Metropolitan Music Company's building in Minneapolis.

Huldah Voedisch, of Chicago, has been here for a rest and vacation the past ten days. Miss Voedisch accompanied her sister, Alma Voedisch, who has been busy in this vicinity with musical agency work. Alma Voedisch booked Mangasarian, the lecturer on evolution, with the St. Paul Institute of Arts and Sciences.

When bandmasters see the name St. Paul on that new march, "The Rally," which is having such a vogue in the old country, they do not seem to see the significance of the name and abbreviate it to plain "Paul" or "S. Paul," when it loses all its character. For it really means "St. Paul" and is one of the names used by a certain local composer on his work. Not long ago he wrote this march and sent it away to his publishers and they put it in print at once. Dr. Rhys-Herbert did not think much about that until he began receiving programs from Europe with this march of his as the first number. Sometimes the march was ascribed to "Paul" and sometimes to "St. Paul" and sometimes to "S. Paul." He saw that his little joke was not appreciated everywhere and is now wondering if it will not be better to put his own name to his music rather than to try and boom St. Paul. Here are some of the bands that have played "The Rally." Of course there are many more, but these few are known from the programs which have come trickling into his hands from abroad: Citizens' Band at Pesaro, Italy; Municipal Band at Brescia, Italy; Park Band, Liverpool; Old Artillery Band, London; Radfahrer Tonclub, Augsburg; Citizens' Band, Modena; National Arena Band, Rome; Band of the King's Own Regiment, Isle of Wight; Municipal Band of Arezzo. It probably has been played in this country, but Dr. Herbert has no programs of it. But the wonder is that, although it is being played all over the world, it has not yet been played either here or in Minneapolis. All of which might lead one to believe that a prophet is not without honor save in his own country. That, however, is hardly the case. Director Nelson, of the Minneapolis Park Band, has the music and will put it on soon, and Frank Danz, of the Como Park Band, is now rehearsing the march to play next week. It will be a race to see which band will have it on a program first.

Wilhelmina K. Bailey, musical critic of the Dispatch, has returned from her trip to the Pacific Coast and is again to be found at her desk. She stopped in Colorado a fortnight on her way west.



AURELIA WHARRY.



PICNICKING AT MINNETONKA.

From left to right, William Mentor Crosse, A. J. Gantvoort, No One, Emile Onet.

The above picture was taken at Lake Minnetonka a few days ago, and shows Prof. Emile Onet and some of his friends as they were rigged out for a small picnic.

Mr. and Mrs. Walter Rothwell are now in Berlin and expect to remain there for several weeks. They have been in Italy most of the time since they sailed in April.

OSCAR HATCH HAWLEY.

Too True!

[From the Los Angeles Graphic.]

In an account of the New York State Music Teachers' Association, held recently, THE MUSICAL COURIER remarks:

Some of the singers did not manifest their patriotism, for, while Americans themselves, they persisted in singing in French and German. When diction is pure, one perhaps can enjoy a superfluity of foreign tongues, but when the singers might just as well be singing Chinese as French or German, they had better adhere to English until they have acquired a reasonable purity in the pronunciation and enunciation of the continental languages.

Now this is all very well, but what can be more unpatriotic than to sing one's mother tongue so it is unintelligible, and every one who has listened to singers knows it is next to impossible to distinguish the words of an ordinary ballad, even when sung by an American. If the cry would be started for "pure" English diction, instead of the worn-out one, "sing in English," singers before the public would study English diction as carefully as foreign languages, instead of devoting all their time to French, German and Italian, and there would be results.

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OCEAN GROVE, August 8, 1909.

Last night's annual performance of "Elijah" in the Auditorium was clearly another refutation by Tali Esen Morgan of the dual contention that summer oratorio on the Jersey coast is unwelcome, and that a choral body which numbers seven hundred singers is unwieldy. The largest audience of the season thus far, which means 9,000 auditors on the inside, would prove the first—to say nothing of the avid fringe of patrons on the outside, who are of the same species and genus with the small boy, a hole in the fence and baseball game. The two personalities which dominated the performance were Tali Esen Morgan and David Bispham.

The mere announcement that Mr. Bispham, one of the foremost singing interpreters of our time, was to appear in the title role of this oratorio was sufficient in itself to make it an event. A more robust and dominating Elijah in bulk of voice and physique than Mr. Bispham could easily seem fitting in the role and doubtless desirable. However, when to supply the endowments denied by Nature for the presentment of a given role, an artist is capable of transforming and adapting those he does possess to give the desired illusion, by so much more does he proclaim himself the artist. It is in this consummate ability to ply with such expertness every means and resource of his craft as a singing actor that Mr. Bispham can bring home clearly and forcibly to his audience the salient and withal the divergent attributes of this great Biblical character. Indicative of this versatility and of his clear accord with the apparent spirit and intent of the composer may be cited the fiery eloquence of Mr. Bispham's stinging retort in his scene with the King, in which his words of scathing denunciation leaped forth as sword thrusts. Here he was eloquent as the prophet. In the scene of his solicitude to assuage the grief of the widow and to restore her son, he was eloquent both as prophet and as man. In the hour of his weakness and despair, which gave him true greatness as a tragic character, he was eloquent in his humanity alone. In Mendelssohn's sublime voicing of this mood, the "It Is Enough," Mr. Bispham employed all the subtle niceties of the art of singing, but made them subservient in and of themselves to the picture which he painted. In this he was ably assisted by Mr. Aue's sympathetic cello. The soprano who would sing this oratorio must assume a great dramatic task. She must impersonate first, the widow, and then in brief proclamations an angel, and finally, in her principal aria, "Hear Ye, Israel," she speaks as the mouthpiece of Jehovah himself. Madame Mihr-Hardy sang the part throughout with purity of tone and with clear insight. Her reading of the "Hear Ye" was marked by a fine authority. Both Reed Miller, and Adah Campbell Hussey, who sang the remaining solo voices, had to meet the heavy exactions which Mendelssohn makes of the tenor and contralto in this oratorio, in that they were both required to interpret two characters, each of which are diametrically opposed to each other. Mr. Miller was compelled by turns to be the pagan and idolatrous King Ahab and his governor Obadiah, who is in truth a devout worshipper of Jehovah. Mr. Miller's singing, tonally, was a pleasure, as always. The contralto role compels a singer to do service both for an angel and for the infamous pagan voluptuary Jezebel, the wife of King Ahab. It may have been a pretty deference to the traditions of the place rather than of the oratorio which prompted Miss Hussey to portray the former—as her well rendered "O, Rest in the Lord" showed—more impressively than the latter. Grace Underwood sang the small and ungrateful role of the youth with delightfully pure and even tone. To many, the chorus and the great ensembles were of the largest interest. Despite the fact that the two large choirs had neither rehearsed together nor with the orchestra, the choruses went with a precision, a unanimity and a general

esprit de corps which thrilled. Mr. Morgan's remarkable control of this large body of singers and instrumentalists was another indication of his generalship. The chorus possessed true dramatic appreciation and whether the music were broad and dignified chorale or the frenzied staccato cries of the infuriated mob in "Thou Art Elijah," it came from the 700 voices with electrifying vividness. Will C. Macfarlane added the organ in the ensembles and particularly the climaxes with tremendous effect. The orchestra accompanied well.

Tali Esen Morgan has engaged the great Russian contralto, Rosa Olitzka, formerly of Covent Garden, London, and the Metropolitan Opera House, New York, now under negotiations with the Boston Opera, for a concert at Ocean Grove, Tuesday, August 17.

The second day's session of the National Association of Organists at the Ocean Grove Auditorium was of more than ordinary interest. The first speaker on the morning program was Mark Andrews, of Montclair, N. J., who read an excellent paper on "Music in the Church." Mr. Andrews said, in part:

It is absolutely essential that music should be devotional, full of religious feeling. Some people confound devotional music with sentimental music. This subject is difficult to treat of because many men have many minds on this subject. Some clergymen seem to think that devotional music is simply gospel hymns, and I believe myself that many of these gospel hymns have a tremendous power. The thing that is full of humility and prayerful spirit is devotional. The "Hallelujah Chorus" stirs our devotional spirit to the utmost. The truth is we must have both kinds of music. Composers of church music should pay more attention to form. Study the text. Some men spend years in the study of technique and then forget all about it.

The Rev. Scott Kidder gave an address on the subject of "Church Music from the Minister's Point of View." Mr. Kidder said that if he were an organist he would rather have the man who is stone deaf than the man who knows all about it. He said he found it much easier to get along with the man who does not know anything about it. Mr. Kidder once belonged to a church where the rector was an accomplished musician. This rector had a way, when he thought the hymn was not being sung right, of pounding on the pulpit with a very large ring which he wore. He is one of these men who know all about it! A clergyman is in a position to make himself very disagreeable to a great number of people.

At the afternoon session the principal speaker was Mr. Woodruff, a layman, of Wilkes-Barre, Pa., who said the layman was a much abused individual in the matter of church music.

The third day of the convention was most interesting and instructive. At the morning session G. Darlington Richards, of New York City, read a most interesting paper on the subject of "Voluntaries." Mr. Darlington said that in order to understand the relationship between the voluntaries and the service of which they form a part it is well to remember that its aim is to worship God. There is a need of fuller appreciation of voluntaries in the church service. The church organ is the principal medium for elevating the status of the community. The ordinary church choir is usually inadequate to choral work, but the organist may step in at this juncture and may even on a small instrument give a good idea of choral work.

J. J. Miller, of Norfolk, Va., for seventeen years past an organist in one of the Jewish synagogues, expressed the opinion that the voluntary might sometimes be out of place at the close of the service; the people will then go out reverently and quietly, instead of staying in the aisles talking and laughing as is sometimes the case.

The afternoon session was also largely attended. Sev-

eral letters from organists who were unable to be present were read by Acting President Will C. Macfarlane, among these being one from the organist of the Mormon Tabernacle, of Salt Lake City (Utah), Mr. Foote.

Herbert Ralph Ward, of Brooklyn, read a paper on "Hymnology—Hymns and Tunes of Our Church." Mr. Ward gave a brief but instructive sketch of the history of early and modern English hymns and tunes.

J. J. Miller, of Norfolk, Va., read a very well prepared paper on "Music in the Hebrew Service, Past and Present." He said, in part:

It is a singular fact that the orthodox Jews all forbid the use of musical instruments in their service. It seems very strange that this should be so, especially when the Old Testament constantly refers to music and musical instruments and that they were used in the Temple worship. Coming down to the more modern use of music in the Hebrew worship, it is strange to note that the old orthodox still teach the system of dots or peculiar characters in place of our modern musical notation. In the present day orthodox synagogue the congregation joins in at certain portions of the service, seemingly at random; but in the extreme reformed synagogues the congregations take no part whatever in the music of their service, which is given over to a quartet or a chorus. Among the celebrated parts of the Hebrew service of great antiquity may be mentioned the "Kol Nidrei," which in Hebrew means "all vows," and is sung before sunset on the eve of the Day of Atonement.

At the morning half of the fourth day's session of the National Association of Organists, W. E. Woodruff summed up the preceding three days of the convention. Mr. Woodruff, who spoke from a layman's standpoint, made some very good points in his summing up. Referring to one of the addresses on "Congregational Singing," Mr. Woodruff said that this was a very important feature of the church service, especially among the average evangelical bodies. He mentioned in particular one of the Welsh churches in Wilkes-Barre, Pa., where the congregational singing was of a very high order. The secret of success with the Welsh people is simply the fact that they make it a practice to have music in their homes always. The last thing they do at night and the first thing in the morning is to sing. The little toddlers clinging to their mothers' skirts know all the tunes sung in the Welsh Church. The Welsh sing by habit, by tradition, and by inspiration.

The lack of congregational worship in the Episcopal Church is the fact that the Episcopal establishment has not thought it necessary, as a rule, to provide hymnals with tunes. You will find in that Church hymnals with only the words and no music. It is absolutely impossible to expect any congregational response in the singing unless they can see the friendly face of the notes. Even people who do not understand music know by the rise and fall of the notes how the tune should be carried.

In the Methodist Church every congregation is supplied with the hymnal with notes, which accounts for its grand congregational singing.

Mr. Woodruff also spoke on the subject of church organs in a manner that made his hearers sit up and take notice.

The second paper was read by Chester H. Beebe, of Brooklyn, on the subject: "The Musical Services of Denominational Churches." "This subject," said the speaker, "is one which ought to be of vital interest to each one of us. It has many phases, one of which should appeal to each individual, who may have the honor to officiate in a denominational church. If you don't know about a certain thing write about it, and you will soon be led to know about all there is to know about it." At the conclusion of Mr. Beebe's remarks there was quite an interesting discussion, participated in by a number of the visiting organists. Miss Simmons, of Brooklyn, in speaking on the personality and character of church organists, said that a person who is in the business just for business is in the wrong place. "We are there to help in the service of God," said Miss Simmons, "and a man or a woman, presiding at a church organ, who, outside of the church walls, makes fun of those things has no place there."

The afternoon session was more largely attended than that of the morning, as a number of new organists had arrived during the morning. The first paper read was by Stanley R. Avery, of New York, on "Organ Building and Organ Builders."

The second paper, on "Demands of the Modern Church and Recital Organist," by William C. Carl, who is now abroad, was read by Abram Ray Tyler. According to Mr. Carl's idea the modern church organist must be a man of many accomplishments, and should be well educated outside of his music.

The better the brain is trained the more keen will be the work on the organ bench. One must be schooled to think, listen, concentrate and have the memory well under control. It is necessary to be an all round musician. One must be able to play the various set pieces as they occur in the service, and accompany the choir and congregation.

The organist must also be a good disciplinarian; not necessarily severe and disagreeable, but firm and authoritative in all that is done.

The music must fit the service. The church is not a

concert room, and there should be a wide distinction between the two.

The convention adjourned at 4 o'clock. The sessions will be resumed Monday next, August 9, at 10 a. m.

ESSEX.

MUSICAL ACTIVITY IN WOOSTER, OHIO.

WOOSTER, Ohio, August 5, 1909.

The summer school brought its usual round of attractions, among them a fair sprinkling of musical events. The first chronologically was the faculty concert, an annual event which every summer is becoming more important, and this year attained high artistic standards. The performers were the members of the faculties of departments of music and oratory. Mary T. Glenn played most artistically the D'Albert "Allemande," Gavotte and Musette, the Gluck-Brahms "Gavotte," and the Mendelssohn E minor scherzo. Professor Hutchins sang with much finish and artistic feeling songs by MacDowell, Croome, Speaks and Mrs. Beach. George Crowell made a hit with his violin solos—the Moszkowski "Serenata," and the "Cavalleria Intermezzo," and Musin's "Mazurka de Concert." Professor Erb contributed songs by Speaks, Mayhew and DeKoven, and organ numbers by Boellmann (toccata from Gothic Suite), Mendelssohn and West, and sang with Professor Hutchins Pinsuti's "Venezia." Professor Lean, in his readings, made a great hit and added materially to the pleasure of the evening.

The Hinshaw Grand Opera Quartet, of Chicago, was

the banner attraction of the course. Every one of the four singers, Mrs. Hinshaw, Miss Parsons, Mr. Miller and Mr. Hinshaw, is a competent artist, though the honors were carried off by the two Hinshaws. Edgar A. Nelson, accompanist and soloist, showed himself a startling artist in both fields. The house, crowded to the doors, demanded encores to every number. The program was made up of excerpts from "Martha," "Samson and Delilah," "Rigoletto," "Queen of Sheba," "Barber of Seville," and Strauss' "Frühlingstimmen" waltz, and a Chopin "Nocturne." The success of the company was so great that it was at once reengaged for next summer.

Other attractions of a lighter nature were the Ferguson Jubilee Singers and the Herbert Rounds Chicago Ladies' Orchestra, both of which served to entertain.

The summer school, numbering about 1,000 students, has become an important educational force. The music



students alone number more than 100 and employ four teachers, whose time is well filled. Courses are offered in piano, voice, organ, violin, harmony, normal training (vocal), orchestra, and public school music.

Mary Nice, Conservatory post-graduate student, is one of the wide awake local teachers, who apply up-to-date methods in their teaching. One of her more advanced pupils, Mabel Russell, gave a studio recital recently, playing a Mozart sonata, two Bach suite movements, a Chopin nocturne and waltz, a Jensen and a Merkel number. She showed good musical temperament and excellent training.

J. L. E.

Putnam Griswold and Frances Rose, two American opera singers, who have been appearing abroad for several years past, are engaged for the Metropolitan Opera, beginning next fall.

Tinel's "St. Catherine" held the boards of the Brussels Opera until its close for the season.

M. Elfert-Florio to Take No Vacation.

M. Elfert-Florio, the vocal master, has been compelled to give up his usual August vacation because of the number of foreign pupils now in New York studying with him. Three pupils from this studio have been engaged to sing in the chorus at the Manhattan Opera House. During this month M. Elfert-Florio will teach at his town studio, 104 West Seventy-ninth street, Monday, Tuesday and Wednesday. Elfert-Florio pupils are singing in opera houses abroad, as well as in this country, and the number of concert and choir singers trained by this artist-teacher has attracted wide notice here and in Europe. He has students in all stages of development, as well as full fledged professionals, who go back to him from time to time for "coaching."

Williams in Drama.

Fritz Williams, formerly in light opera, plays one of the leading roles in "Paid in Full," at the Astor Theater, and thereby exhibits his versatility in impressive fashion. His acting is one of the artistic features of "Paid in Full."

Early Operatic Arrivals.

Oscar Seagle, of Paris; Madame Mariska-Aldrich, and William J. Guard, the press representative of the Manhattan Opera, arrived in New York on the steamer Ryndam yesterday, August 10.

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NEWS OF MUSICIANS FROM NEAR AND FAR.

Cecil James, with Mrs. James and their little daughter, Marie, are sojourning at Atlantic City, N. J. Mr. James' fine tenor voice has delighted large audiences at the Sunday concerts given at the Steel Pier.

Effie Stewart, the American soprano, in writing to friends from Venice, Italy, speaks of her success at the recent opera season in Rome, where Miss Stewart sang twenty times. From Italy she went to Switzerland, thence to Paris and will revisit London before sailing for America in October.

Frances Bowne, the dramatic soprano, has added to her laurels by her singing at the recent performance of "Elijah" at Chautauqua Assembly, New York. The daily Chautauquan in its report of the production paid Mrs. Bowne a hearty tribute. In referring to the big soprano solo in the oratorio, the paper said: "Mrs. Bowne sang the aria, 'Hear Ye, Israel,' with excellent vocal clarity and inspiring fervor."

Mrs. George Sweet and her son, Clinton, are at Ocean Grove, N. J. Later, they will go to the Orange Mountains to spend the remainder of the summer. Mr. Sweet up in Toronto, Can., is having excellent success with his class of singers.

The honorary committee in charge of the Brahms festival at Munich in September (10th to the 14th) consists of: Herbert Alberti, Gustav Axmann, Dr. Richard Barth,

Prof. Fritz Bassermann, Alwin von Beckerath, Kurt von Beckerath, N. Beckerath, Willy von Beckerath, Theodor Behrens, Dr. August Bieber, Dr. W. R. von Borscht, Dr. P. R. von Brunner, Moritz Buehler, Dr. Hans Cornelius, Ernst Czermak, Franz Diessl, Gustav Doempke, Prof. Dr. W. Ebstein, Karl Elkan, Oscar Feierabend, Dr. Richard Fellingner, Max Fiedler, Heinrich Freiherr von Freyberg, Prof. Dr. Max Friedländer, Georg Fuchs, Dr. Ludwig Ganghofer, Willy Geiger, Emil Gutmann, Louis Hagen, N. Haller, Franz Hartl, Dr. Felix Hecht, Max Heilmayr, Albert Heimann, N. Henschel, W. Heyer, Dr. Paul Heyse, Prof. Adolf von Hildebrand, Count Bolko von Hochberg, Gebhard Hörburger, Dr. Erich Ritter von Hornbostel, Anton Huber, Dr. Johannes Joachim, Dr. Edgar Istel, Max Kalbeck, Prof. Fritz Aug. von Kaulbach, Dr. Georg Kerscheneiter, Prof. Max Klinger, Dr. Julius Korngold, Prof. C. Krebs, Count Gandolf Kuenburg, Dr. Karl Kühles, Dr. Ludwig Landshoff, Simon Lebrecht, R. von der Leyen, Karl Lipp, A. Lucas, Franz von Mendelssohn, E. C. Newmann, Dr. Niemeyer, Prof. Siegfried Octa, Dr. Ophüls, N. Paetow, Rudolf Petersen, Hans von Pfister, Josef Pschorr, Dr. Ludwig Quidde, Prof. Dr. Max Reger, Dr. Karl Reinecke, Josef Reiter, Dr. Joseph Reitzes, Prof. Julius Röntgen, Prinz Ernst von Sachsen-Meiningen, Heinrich Schlicht, Dr. Schliess, Eduard Schmid, Dr. Leopold Schmidt, Dr. Viktor Schnitzler, J. Schön, Johann Schwarz, Adolf Schwiening, Gustav Simon, Hans Simrock, Arthur Smolian, Felix Sobotka, Dr. Veit Solbrig, Karl Th. Sölling, August Spanuth, Eduard Speyer, Sir Charles Stanford, Emil Steinbach, August Steinhauser, Dr. Stumpf, Prof. Dr. W. Voigt, Dr. Adolf Wach, Frank Wedekind, S. Wegeler, Felix Weingartner,

Dr. G. Wenig, Sebastian Witt, Heinrich Wolde, L. H. Wolff-Röder, Aloys Wolfrum, Georg Wölzl, A. Wyneken.

Success Comes to Vessella.

Howard Pew, for the past eight years manager of Creature, has given most of his attention this season to Marco Vessella and his band, with the result that this young Italian has secured the opportunity of playing some of the choicest engagements in the country, including the Winona Lake Assembly and Ravinia Park, the smart set resort of Chicago. Vessella adheres to classic programs more than any other leader, and he seems to have met with commendable success in this respect. The band is now completing a ten weeks' engagement at Saus Sauvi Park, Chicago, after which it will play for three weeks at the Boston Food Fair. Vessella is a man of means, and by offering good salaries has secured the very best Italian players in this country.

Beethoven's American biographer, A. W. Thayer, relates that, when the great composer was dying, the painter Teltscher was present and began to sketch his features. This aroused the indignation of Hofrat von Breuning, who also happened to be present. He protested against the action of the painter, who thereupon put the sketches in his pocket and left the house. As no traces of them have ever been found it was supposed that he destroyed them; but Dr. T. von Frimmel now relates in the Blätter für Gemäldeskunde that not long ago, when he was looking through Teltscher's sketch-books, he came across two sheets representing Beethoven on his deathbed. They are evidently true to life, differing in this respect from many portraits of the composer which are more or less idealized.

"Salome" will be sung in Madrid next January.



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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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OBITUARY

Althea Crawford-Cox.

Althea Crawford-Cox, who with her sister, Rebekah Crawford, conducted for years a private school at 89 Joralemon street, Brooklyn, died at her home there, August 6. Mrs. Cox was born in Middletown, N. J., and educated at St. Mary's Hall, a leading Episcopal school for girls at Burlington, N. J. Both Mrs. Cox and her sister, Miss Crawford, were actively interested in music. Mrs. Cox was the author of the interesting little book, "Letters of Great Musicians to Young People," and her sister, Miss Crawford, is author of the illustrated volume, "Musicians in Rhyme for Childhood's Time," for which Blashfield made the drawings. Miss Crawford also

compiled a musician's birthday book that has found its way into many musical homes. About six years ago, Althea Crawford married Arthur Parcells Cox, a secretary of the United States Steel Corporation. She is survived by her husband and sister. The funeral service was held Sunday afternoon at the Crawford home in Brooklyn. The remains were taken to Elizabeth, N. J., and on Monday were interred in the family plot there.

Blanche Marchesi's Second American Season.

The announcement of Blanche Marchesi's visit to the United States, Canada and Mexico, will be pleasant news to the thousands of her admirers. There is probably no better known singer than she, her name being a household name the world over. She is probably one of the greatest living song interpreters and bears that reputation throughout Europe. Madame Marchesi's tour last year was one of exceptional artistic and financial success, and she will cover practically the same territory in this year's routing. Brahm van den Berg, the noted Belgian pian-

ist, will accompany Madame Marchesi as concert pianist, giving many joint recitals with her, besides acting as her accompanist. Madame Marchesi will sail for America September 30, and will open her American tour October 11.

Sembrich is spending her vacation in Geneva.

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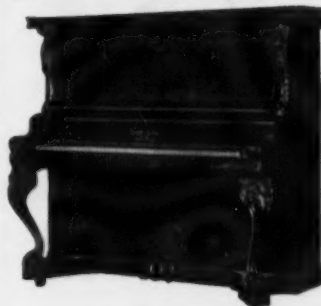
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